

GOLDSMITH
The Traveller

WITH
INTRODUCTION, NOTES AND PARAPHRASE

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PREFACE

AN apology may seem to be due for adding another edition of Goldsmith's *Traveller* to the number which already exist. The publishers of the present volume, however, thought that there was still room for one which would combine rather fuller notes than most English editions give, with a greater degree of accuracy than is always to be found in those edited by natives. Indian students prefer to buy those editions of English authors which are copiously annotated, and such editions are, for the most part, prepared only by natives, who almost inevitably fall into some errors from which an Englishman may hope to escape. Nor does there seem to be any good reason why Indian boys should be refused that help in learning English, which every English boy receives who has to study Latin or Greek. The latter has access to the fullest commentaries, translations, and other helps, yet in many points the Indian student is further removed from English habits of life and thought, than we are from Greek and Roman, and has the additional disadvantage of being compelled to learn nearly everything through the medium of a language that is not his own. Unfortunately, also, teachers are often careless as to the notes purchased by their pupils, it would be much better if they always selected what they considered to be a good edition of any given author, and recommended only that to students.

In preparing the notes the usual sources of information have been consulted, as well as the editions by Mr. Sankey and Mr. Barrett, to whom I must express my obligations even when differing from their views. The etymologies rest upon the authority of Professor Skeat. The quotations have been, in nearly every case, taken from the original sources, and given *in full*, it being the writers experience that few students, whether in India or England,

take the trouble to look up a reference; moreover, not all have access to the necessary books. It is hoped that the notes will be found useful both by boys of the Fifth and Sixth Standard and by more advanced students; the former may, of course, pass over many of the critical notes and parallel passages.

As to the Paraphrase, a few words may be due. Much has been said about the merits and demerits of this form of composition, yet it can scarcely be denied that it can be made to furnish a very useful exercise. Not only is the actual paraphrasing of a passage a good test of a boy's vocabulary and knowledge of grammar, but the study of a printed paraphrase will furnish a useful supplementary exercise in English prose, if it is first thoroughly explained to the boys, and they are subsequently called upon to show that they fully understand it and its relation to each sentence of the original.

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LIFE OF GOLDSMITH

OLIVER GOLDSMITH was born on November 10th, 1728, at Pallas, a small village in the Irish county of Longford, of which his father was Protestant clergyman. Two years later Mr Goldsmith became rector of Kilkenny-West, in the county of Westmeath, and moved to the village of Lissoy, midway between the towns of Ballymahon and Athlone. Here Oliver spent his childhood, and however idealised and glorified by distance, his early memories of this spot were, no doubt, the foundation of the description of Auburn in *The Deserted Village*.

His father had several children and was very poor (though the change to Lissoy is said to have increased his yearly income from forty to two hundred pounds), so that Oliver's childhood was probably not over-happy. In addition, he was small and awkward in appearance, much disfigured by smallpox, and as regards mental powers, "a stupid, heavy blockhead." However, he got some sort of education, first at the village school, kept by an old soldier, Thomas Byrne, then at more pretentious institutions at Elphin, Athlone and Edgeworthstown, and in 1745, by the aid of his uncle, Mr. Contarine, he was sent to Trinity College, Dublin, as a sizar. As such, he would be "clad in a black gown of coarse stuff without sleeves, marked with the servant's badge of a red cap, and put to the servant's offices of sweeping courts in the morning, carrying up dishes from the kitchen to the Fellows' dining-table in the afternoon, and waiting in the hall till the Fellows had dined"—(Forster, i, 22). In return for this servitude, as Goldsmith called it, he received his food, lodging and tuition at a cheap rate.

Of his college career we know little, except that he was constantly in difficulties for money and seldom on good terms with his tutor, who on one occasion, at least, knocked Goldsmith down. At last, in spite of these troubles, and of the death of his father, he succeeded in getting his degree (with the lowest place in the list) in 1749, and returned to his mother's cottage at Ballymahon. Here he idled for some time, enjoying himself with some congenial companions in the village inn, much after the fashion of Tony Lumpkin in *She Stoops to Conquer*, until at length his friends insisted on his doing something to earn his bread. His elder brother, Henry, was serving as curate at Kilkenny-West, on a stipend of forty pounds a year, and Oliver also thought of becoming a clergyman; accordingly he applied to one of the Irish Bishops, but his application was declined. He then took to teaching, for a time, made some pretence of studying law, managed to get rid of a good deal of his uncle's money, and finally left Ireland in 1752, to study medicine at Edinburgh.

Over the next few years of his life there hangs a good deal of obscurity. In occasional letters to his uncle he assured him that he was really studying, though the results do not seem to have been worth much, to judge by his subsequent career, and after a year and a half he started for Holland to attend lectures at the famous University of Leyden. From there he seems to have wandered over a great part of Europe, but what adventures befell him, and how he managed to support himself, are not known with any certainty. If the allusions in the *Traveller* and the *Tear of Walcfield* are to be regarded as autobiographical, he must have visited parts of Flanders, France, Germany, Switzerland, Italy and Carinthia, supporting himself partly by playing on his flute, partly by philosophical disputations at the various seats of learning. But all that he brought back with him on his return to London in 1756 was the medical degree of M. B., though where or how he had acquired this is also matter of conjecture.

The next period of his life must have been a singularly hard and gloomy one living in London as he was, alone and friendless. For a time he was assistant to a chemist, then corrector of proofs in a printing office, then master in a school. When weary of teaching, Goldsmith took service under a bookseller named Griffiths, for whose *Monthly Review* he wrote essays and reviews, thereby joining the great army of 'backs,' i. e., men who hired themselves out to booksellers, or sometimes to a political leader, at whose bidding they were prepared to write on any and every subject for a small wage. The age of patrons was passing away, the great reading public of the present day was only gradually coming into existence, and an author was consequently to a great extent dependent on his bookseller. Goldsmith often groaned under this, though in one of the *Letters of a Citizen of the World* he speaks very hopefully of the public—"At present, the few poets of England no longer depend on the great for assistance, they have now no other patrons but the public, and the public, collectively considered, is a good and generous master." Still the drudgery must have been very trying to his spirit, and he describes himself, in a private letter of 1758, as sitting "in a garret, writing for bread, and expecting to be dunned for a milk-score" *de*

After a short time Goldsmith quarrelled with Griffiths, tried teaching once more, then received a medical appointment from the East India Company, which after all fell through, attempted to pass an examination at Surgeons' Hall, but without success, and finally returned to hack writing for Smollett's *Critical Review*. In spite of all these troubles, however, he completed his first piece of important work, the *Inquiry into the Present State of Polite Learning in Europe*, an attack on critics and compilers of every sort, published in April 1759, in the course of which he remarks (chapter 12)—"The author when unpatronised by the great, has naturally recourse to the bookseller. There cannot perhaps, be imagined a combination more prejudicial to taste than this. It is the interest of the one

to allow as little for writing, and of the other to write as much as possible. Accordingly tedious compilations and periodical magazines are the result of their joint endeavours.'

This publication apparently drew some attention to its author, for a bookseller invited him to conduct a new weekly magazine, to be called *The Bee*, containing essays, short stories, &c. The first number appeared on October 6th, 1759, but the magazine was not a success and only eight numbers were published. However, about this time Goldsmith seems to have made the acquaintance of several of the leading literary men of the day, and in particular of Dr Johnson. Thenceforth he was constantly in Johnson's company, and there are many references to him in Boswell's *Life*, though the biographer was plainly jealous of the favour with which Goldsmith was treated by Johnson. He became a member of that famous Club, which "met at the Turk's Head one evening in every week, at seven, and generally continued their conversation till a pretty late hour"—(Boswell). Amongst the other members were Johnson, Boswell, Sir Joshua Reynolds, the painter, Edmund Burke, the statesman and orator, and David Garrick, the actor.

At this time Goldsmith was writing for Smollett's new *British Magazine*, as well as two letters a week for the *Public Ledger*, a daily newspaper conducted by another bookseller, named Newbery. These letters, afterwards collected under the title of the *Citizen of the World*, professed to be written by a Chinaman who had left his own country in order to study European civilisation, and contain many clever and interesting pieces of criticism on contemporary manners. Besides these letters Goldsmith continued to do a large amount of miscellaneous work for Newbery, whilst secretly he was engaged on two works which he hoped would bring him fame. Suddenly he was arrested for debt. Johnson's account of this incident, as given by Boswell, is as follows—"I received one morning a message from poor Goldsmith that he was in

great distress, and begging that I would come to him as soon as possible. I sent him a guinea and promised to come to him directly. I accordingly went as soon as I was dressed, and found that his landlady had arrested him for his rent, at which he was in a violent passion. I perceived that he had already changed my guinea, and had got a bottle of Madeira and a glass before him. I put the cork into the bottle, desired he would be calm, and began to talk to him of the means by which he might be extricated. He then told me that he had a novel ready for the press, which he produced to me. I looked into it, and saw its merit, told the landlady I should soon return; and, having gone to a bookseller, sold it for sixty pounds. I brought Goldsmith the money, and he discharged his rent, not without rating his landlady in a high tone for having used him so ill."

This novel was the *Vicar of Wakefield*, which, however, was not published till some time subsequently. Together with it Goldsmith had completed his poem of the *Traveller*, which Newbery had undertaken to publish, and which appeared at the end of 1764. Johnson remarked of it that there had not been so fine a poem since Pope's time, and it soon became popular, and passed through four editions. The poem had been planned during the author's wanderings on the Continent, but he had constantly polished and elaborated it, and the time of its publication was particularly favourable, for, as Professor Masson says, "there was, perhaps, no point in the century when the British Muse, such as she had come to be, was doing less, or had so nearly ceased to do any thing, as precisely about the year 1764."

The distinction gained for Goldsmith by this poem led to the publication of a selection from his *Essays*, his ballad of *Edwin and Angelina* (sometimes called the *Hermit*), and finally, in March 1766, the *Vicar of Wakefield*, the story of 'a good man, overwhelmed with successive misfortunes, but as the reward of his patience and fortitude and submission gradually restored to happiness.'

The plot is full of improbabilities, but it is the delightful drawing of human nature and of domestic life that charms every reader

In the meantime Goldsmith was as ever in debt and difficulty, staving off pressing demands by hack work, but doubtless hoping to repeat the success of his novel and poem in some form. Accordingly he turned his attention to a comedy for which Johnson promised a prologue. After various delays, the *Good-Natured Man* was produced at Covent Garden Theatre on January 29th. 1768. It was not until the fourth act that the favourable reception of the piece was assured, and on the whole Goldsmith was disappointed with the result though it put five hundred pounds into his pocket; the greater part of which sum was immediately spent on buying and fitting up a new set of chambers, where he entertained his friends with great freedom. Disgusted with the stage, crippled by debt, and vexed by the attacks of spiteful critics he returned to task-work, such as the *Historics of Rome, of Greece, of England, and of Animated Nature*, compilations for which he had no special aptitude or knowledge. But, as Goldsmith himself said, "I cannot afford to court the drangle-tail muses, they would let me starve: but by my other labours I can make shift to eat and drink and have good clothes." All this time, however, he was quietly working at his poem of the *Deserted Village*, a lament over the increase of luxury and depopulation, which was published in May, 1770, and met with a great success. After this he took a short holiday in the form of a trip to the Continent from which he returned to his old kind of life in London. None of his works had brought him so much money as his comedy, so that naturally his thoughts turned once more to the stage, and after endless trouble and disappointment *She Stoops to Conquer* was produced at Covent Garden, on March 15th, 1773. The play was a complete success, and is supposed to have brought the author nearly five hundred pounds, but his pecuniary difficulties continued, and his health was begin-

ing to fail. The rest of his life was one constant struggle, terminated only by his death on April 4th, 1771. Johnson, writing to Boswell some time later, said—"Of poor dear Dr. Goldsmith there is little to be told, more than the papers have made public. He died of a fever, made, I am afraid, more violent by uneasiness of mind. His debts began to be heavy, and all his resources were exhausted. Sir Joshua is of opinion that he owed not less than two thousand pounds. Was ever poet so trusted before?" He was buried privately in the Temple Church-yard, and two years later a monument was put up to his memory in Westminster Abbey, with a Latin inscription by Johnson, containing the well-known phrase, "He left scarcely any kind of writing untouched, and touched nothing that he did not adorn." The same constant friend in another letter remarked—"He had raised money and squandered it by every artifice of acquisition and folly of expense. But let not his frailties be remembered—he was a very great man."

Of his personal appearance Goldsmith himself says (in a letter to his brother)—"You scarcely can conceive how much eight years of disappointment, anguish, and study have worn me down. Imagine to yourself a pale, melancholy visage, with two great wrinkles between the eyebrows, with an eye disgustingly severe, and a big wig." And Boswell says of him that "his person was short, his countenance coarse and vulgar, his deportment that of a scholar awkwardly affecting the easy gentleman." He adds that it had been generally circulated and believed that he was a mere fool in conversation, but that this had been exaggerated. "He had, no doubt, a more than common share of that hurry of ideas which we often find in his countrymen, and which sometimes produces a laughable confusion in expressing them." In conformity with this belief Horace Walpole called him "an inspired idiot," and Garrick composed a well-known mock-epitaph on him—

"Here lies Nolly Goldsmith, for shortness called Noll,
Who wrote like an angel, and talked like poor Poll."

It is possible, however (as Mr Black suggests), that it was often his hearers who were to blame, for not being able to appreciate the subtle humour of Goldsmith's remarks, and, after all, it is not surprising if such a man, of humble origin and rendered shy and nervous by early sufferings, often showed himself ill at ease in the company of men well known in the political and fashionable world, some of whom, at any rate, appear to have been jealous of him, or in that of Johnson who browbeat all his acquaintances. DeQuincey has pointed out that Goldsmith at any rate enjoyed two great immunities from suffering—"first, an immunity from any bodily taint of low spirits. He had a constitutional gaiety of heart, an elastic hilarity, and, as he himself expresses it, 'a knack of hoping' . . . Another immunity he had of almost equal value, viz., from the responsibilities of a family."

A few remarks may be added on Goldsmith's position with respect to the other writers of the eighteenth century. As far as poetry is concerned, that position was essentially one of transition. The age of Anne had found a perfect representative of its tastes in Pope, whose ideal was perfection of *form*, the highest possible degree of polish and refinement. Dr Johnson's canons of criticism were similar but in spite of his influence, towards the end of the century there came into existence a desire for something that was simpler and less artificial, together with a growing appreciation of natural scenery. This tendency appears in Thomson's *Seasons* (1728), Gray's *Elegy* (1751) and Crabbe's descriptions of the country, till it gathers full force in Cowper (1731-1800), Burns (1759-1796), and finally Wordsworth (1770-1850). Between these two schools of writers Goldsmith held an intermediate position. On the one hand, by his training he belonged to the school of Pope. He adopted the rhyming couplet which Pope had brought to perfection, he employs many of the conventional words and phrases, (*zephyr, nymph, fountain*), and occasionally still more artificial expressions such as the "warbling grove" of the *Deserted Village*,

line 361, and the "funny deep" of the *Traveller*, line 187, he followed his predecessors in writing didactic poetry ("for which," he says in the *Poetic Learning*, chapter ix, "the English are deservedly famous"), and he devoted the same care and attention to polishing every line. We know that he took two years to write the *Deserted Village*, and thought ten lines a good day's work: whilst the various versions which exist of his ballad of *Eduin and Angelina*, show how belaboured at a poem, which, he is said to have finally remarked to a friend, 'could not be improved'. On the other hand he held that poetry should be simple in its utterance, he considered that Gray's *Italy* was "overloaded with epithet," and criticised the extremely classical character of his *Odes*, recommending him to address himself more to "the people." It may be remarked here that Goldsmith's own poetry owes singularly little to the classics, he has scarcely any of those Latin terms and phrases which abound in Johnson's writings, and in others who preceded and followed him. Nor is his writing exclusively didactic; he managed to combine with it so much simple pathos, so tender a love of home and innocent pleasure, that "it would have needed but little to make him a prominent pioneer of the new school which was coming with Cowper" — (Austin Dobson).

But the last century was an age of prose, rather than of poetry; its didactic poems were only prose versified, and its real features were the writings of the Essayists and Novelists. Amongst both (as well as on the comic stage) Goldsmith won distinction; his prose writings did not require the same refining labour as his poems, but in both he is distinguished by a singular purity and gracefulness of style. It is true that his imagination moved within rather a narrow sphere; the incidents and events of his own life recur again and again, in various forms, but whatever he did write came almost wholly from himself. It has already been remarked how little he owes to the classics, several of his short pieces are imitations from French (the list of his books given by Forster, *Life*, vol. ii, includes a large

proportion of French works), but in his more important writings he owes almost equally little to any moderns. A reminiscence of Dryden or Pope or Young may be traced here and there but that is all. On the other hand few writers have borrowed more freely from themselves; and his more ambitious works by his side for considerable periods, so that similar ideas found a place in the essays, letters and more ephemeral productions which he wrote in the meanwhile. One other remark may be made. Though Goldsmith was an Irishman and never could get rid of his Irish brogue, yet there is no trace of it in his language. His humour, perhaps may have owed something to his birth: but his writings are essentially English in thought and expression.

INTRODUCTION

THE *Traiceller* was first published in December, 1764, when its author was thirty-six years old. Its progress in public favour was rather slow at first; nevertheless a fourth edition was required by the following August, and nine in all were published during the poet's lifetime, some of them showing considerable alterations. What Goldsmith received for it is not known, the only record of any payment amongst the papers of the publisher, Newbery, being an entry of £21.

The *Dedication* states that part of the poem had been written to Henry Goldsmith from 'Switzerland, so that it must have been planned and in part composed during the poet's wanderings on the Continent in the years 1755, 1756, but Goldsmith continued to work at it until 1761, to which year belongs the anecdote of Reynolds, quoted in the note on line 151. It had already been accepted by Newbery at the time of Goldsmith's arrest for debt, as related in the preceding account of his life. "On that very day, the *Traiceller* lay completed in the poet's desk. The dream of eight years, the solace and sustainment of his exile and poverty, verged at last to fulfilment or extinction; and the hopes and fears which centred in it, mingled doubtless on that miserable day with the fumes of the Madeira! . . . Johnson approved the verses more than the novel; read the proof sheets for his friend, substituted here and there, in more emphatic testimony of general approval, a line of his own, and prepared a brief but hearty notice for the *Critical Review*"—(Forster, i, 362) Johnson also suggested as a title, *The Philosophic Wanderer*, but Goldsmith preferred something simpler.

INTRODUCTION

§ 2. The plan of the poem may have been suggested to some extent by Addison's *Letter from Italy* (1701), a few parallel passages from which are quoted in the notes; and some slight resemblance has been pointed out to the *Nature of Man*, by Blackmore (died 1729), but for the most part it represents Goldsmith's own experiences. Macaulay in his Essay on Goldsmith written for the *Encyclopædia Britannica* says of it—'No philosophical poem, ancient or modern, has a plan so noble, and at the same time so simple. An English wanderer, seated on a crag among the Alps, near the point where three great countries meet, looks down on the boundless prospect, reviews his long pilgrimage, recalls the varieties of scenery, of climate, of government, of religion, of national character, which he has observed, and comes to the conclusion, just or unjust, that our happiness depends little on political institutions, and much on the temper and regulation of our own minds.'

The argument is as follows—The poet begins by declaring that no amount of wandering will ever weaken his affection for his brother, on whose hospitable home he invokes blessings (1-22); he himself, however, has no settled home, but in the constant search after happiness has wandered hither and thither, until now he finds himself alone on some mountain-side in the Alps, where he sits down to reflect on the scene below him (23-36), not in the spirit of an arrogant philosopher, but with a sympathetic mind (37-50), and with mixed feelings, partly of pleasure, partly of sorrow (51-58). He wishes that he could find perfect happiness on the earth, but in vain, since its possession is claimed alike by the inhabitants of the most diverse regions of the world, and in fact by every patriot (59-74). The truth is that a certain measure of happiness can fairly be claimed by every land since everywhere nature supplies man with a livelihood (75-86); but in addition, each country seems to have a principle of happiness of its own, which, however, may be pushed so far as to become a source of mischief (87-98).

But let us prove this by concrete examples (99-101)

I. *Italy* possesses natural beauty and a wonderfully fertile soil (105-122); but the character of the people is a curious mixture of all the faults produced by a period of great wealth and power, followed by its sudden collapse (123-141), and they are occupied with childish frivolity, to the exclusion of nobler things (145-161)

II. *Switzerland* is an instance of a barren country with a severe climate (165-171); but the people are hardy and contented, since all are equally poor (175-181). They have their simple pleasures (185-198), which attach them still more firmly to their country (199-208), but they know nothing of the more refined forms of pleasure (209-226) or the gentler virtues (227-238)

III. *France*. Here the people are cheerful and easily pleased (239-254), but the chief object of each man is to stand well with his neighbours (255-266), and this tends to impair strength of mind, and often leads to a lawdly and ostentatious way of living (267-280)

IV. *Holland* is a remarkable country, the physical features of which render industry essential in its inhabitants (281-300); but this industry has led to the growth of avarice and fraud, which have corrupted the whole nation, and destroyed that energy and love of liberty for which their ancestors were famous (301-316)

V. *Britain* has been peculiarly favoured by nature, and its inhabitants are high-spirited and independent (317-334). But this independence, when carried too far, tends to dissolve society (335-344), hence arise political struggles, and the decay of the generous instincts may follow (345-360). Not that I am opposed to liberty, but its limits require to be defined, and the position of each class of society with reference to the rest duly settled (361-371). The growth of one class at the expense of the rest is not true liberty: hence when I find an aristocratic faction trying to transfer the prerogatives of the Crown to themselves, I take part with the Crown (375-392). For the dangers of such a policy are already making them-

lives felt; the rich are driving out the poor, and the accumulation of wealth is leading to a decay of the population (192-122)

But, after all, the search for a country in which perfect happiness reigns is useless and unnecessary. Happiness may be found under any government, for governments are only the slightest possible influence on the lives of individual citizens (423-138)

THE DEDICATION.

§3 The didactic object of the poem is defined in the *Dedication*; it was intended to prove 'that there may be equal happiness in states that are differently governed from our own, that every state has a particular principle of happiness, and that this principle in each may be carried to a mischievous excess.' These propositions are sought to be proved, first from general principles, and then by an examination of individual instances. In the first place he argues that the inhabitants of every country consider it the happiest in the world, which is for the most part true, and is perhaps sufficient to support Goldsmith's thesis that a certain approximately equal measure of happiness reigns everywhere, as a result of habit. But when he comes to treat of individual nations, his observations are often superficial and sometimes unjust. Some remarks are made upon them in the notes on the text, so that it need only be added here that, a penniless wanderer, like Goldsmith, was not likely to see much of the more cultivated classes of society, and that it is almost impossible to make out that a whole nation is possessed by a single ideal or a single principle of happiness.

At the end of the poem Goldsmith enunciates the paradox that the happiness of a nation is not affected by the goodness or badness of its government, an idea already expressed in the *Curran of the World*, Letter 41 (Globe edition, page 166)—"Every mind seems capable of entertaining a certain quantity of happiness, which no institutions can increase, no circumstances alter, and entirely independent of fortune." In the poem he (or rather Johnson

Goldsmith wrote that only the connection with politics gave anything to fear the loss of our island as a "remote free power," and enjoyed the smooth current of domestic joy. He did not have appealed by any of illustration to any period of the history of the British Empire; the career of Elizabeth left a grossly exaggerated view of what Britain felt his poem, only affected a well given of noble and great city, Rome, and he under Titian and other emperors really depicted in such dark colours, the poets took enjoyment on the whole, such power and prosperity as I have not now properly and as was not known even for a long period. But all this only left the real question at issue; for such a government cannot be called a bad one, and nothing that the poet says disapproves that it was up to a really bad and tyrannical government the extent of domestic joy. It is not allowed to gladden himself, there are countries at the present day where it is not to be intended with very rarely, and when religious and even more so, and the poet's position is even less could he write as if he had never heard of the Holy Inquisition or the one hundred, or of the persecutions of England or the others. If his recommendations were carried out, in order to secure their own religion, they would have for ruling powers to consider their own way, never uttering the least protest against what they conceived to be wrong in matters of religion, faith and conscience.

Of the other matters alluded to in the Poem we may notice in particular the account of the evils arising from the abuse of freedom, which obviously refers to the current state of politics (see the notes on lines 145-199), and the denunciation of wealth and commerce in lines 191-122. The same view underlies the attack upon the Dutch nation (lines 207-312). They were worked out at greater length in the subsequent poem of the *Deserted Village*, to which the student may refer for further particulars; here it need only be remarked that in both poems Goldsmith presents the greatest horror of emigration, and has no idea apparently, of the power and glory which England was destined to derive from her colonies.

§ 1 One interesting question remains, viz, how far the *Traveller* is to be regarded as autobiographical. Of course, as to the main outline, there is no doubt that it represents Goldsmith's own wanderings, but are we to take such a passage as lines 243-251, as drawn from his real experiences? With most writers, perhaps, it would be by no means safe to do so, but Goldsmith went so little outside his own life in his writings, that a striking episode like this is much more likely to have been autobiographical than purely imaginary, especially when we find a similar narrative put in the mouth of George Primrose in the *Vicar of Wakefield*. And a young lawyer, named Cooke, who became rather intimate with him, has recorded that Goldsmith "used frequently to talk of his distresses on the Continent, such as living on the hospitalities of the friars in convents sleeping in barns, and picking up a kind of mendicant livelihood by the German flute"—(Forster, i, 58). He seems, in fact, to have been much struck by the career of a celebrated Dane, Baron Holberg, of whom he wrote in the *Polit. Learning*, chapter v, that "his ambition was not to be restrained, or his thirst of knowledge satisfied, until he had seen the world. Without money, recommendations, or friends, he undertook to set out upon his travels, and make the tour of Europe on foot. A good voice and a trifling skill in music were the only resources he had to support an undertaking so extensive, so he travelled by day, and at night sung at the doors of peasants' houses to get himself a lodging. In this manner, while yet very young, Holberg passed through France, Germany, and Holland." Boswell, also, once remarked to Johnson that Goldsmith had *disputed* his way through Europe, the meaning of which is explained in chapter XX of the *Vicar*, where George Primrose says—"In all the foreign universities and convents there are upon certain days philosophical theses maintained against every adventurous disputant; for which, if the champion opposes with any dexterity he can claim a gratuity in money, a dinner, and a bed for one night."

It is such references as these, or that in lines 3, 4, that lend a far greater interest to the poem than all its philosophy. In accordance with the fashion of his time Goldsmith wrote didactic poetry, but it was not by their didactic qualities that his two principal poems gained and maintained their popularity. Of the *Traiceller* Johnson said that it was the finest poem produced since the death of Pope, and "though covering but the space of twenty years (Pope died in 1744), this was praise worth coveting, and was honestly deserved. The elaborate skill of the verse, the exquisite selectness of the diction, at once recalled to others, as to Johnson, the master so lately absolute in the realms of verse; and with these there was a harmony of tone, a softness of touch, a playful tenderness, which belonged peculiarly to the later poet—" (Forster, i., 366)

§ 5 A few words may be added on the versification of the poem. Goldsmith objected to blank verse, except in the case of "the greatest sublimity of subject," and especially in didactic poetry, which, he says, it "is likely to bring into disrepute"—(*Polite Learning*, chapter ix., Globe edition, page 439). He naturally adopted the metre which Pope had brought to perfection, and which was employed by most versifiers of the century, *i.e.*, iambic pentameters in rhymed couplets, (also called Heroic couplets). Each verse consists of five feet, or measures (Greek *pente*, five, *metron*, a measure), and each foot of two syllables, the first unaccented, the second accented—

"Remóte / unfriénd / ed mel / auchol / y slów,
Or bý / the lá / zy Schéld / or wánd' / ring P'ó," etc.

For the sake of variety, various devices may be adopted, such as the introduction of extra syllables, especially of two unaccented syllables instead of one. This frequently occurs with the phrase "many a"—

"Or ón / ward whóre / the rúde / Carínth / ian boor."
"With mán / y a tále / repáys / the night / ly bed "

Or the first syllable of a foot may be accented instead of the second, giving a *trochee* instead of an *iambus*—

‘ Lough at / the jists / or pranks / that név / er fail ’

‘ Secs an / amphi / bious wórd / benéath / him smile.”

Or, again, both the syllables of a foot may be accented, giving a *spondee*—

‘ Luke’s ír / on crown /, and Da / miens’ béd / of steel ’

Monotony is also avoided by varying the position of the pause (or *cæsura*, literally, cutting) in each line. This usually, of course, falls in the middle of the line, i. e., after the fourth, fifth or sixth syllable—

‘ Where er I roam / whatever realms to see, (4)

My heart untravell d / fondly turns to thee ; (5)

Still to my brother turns / with ceaseless pain. (6)

And drags at each remove / a length’ning chain (6)

By using the changes on these, a considerable amount of variety can be obtained, and in addition the pause sometimes falls earlier or later

“ But me / not destined such delights to share.” (2)

“ Yes, brother / curse with me that baleful hour ” (3)

“ But all the gentler morals / such as play.” (7)

Alliteration is a metrical ornament which all good poets use to give smoothness to their lines. “ It imparts a melodious sound to the verses, but can easily degenerate into a jingle, and therefore it is better as a rule that it should be felt than distinctly recognised ”—(Tozer) Cases of initial alliteration may be grouped under various heads, a few of which are subjoined

(a) Two substantives, e. g., “ Some temple’s mouldering tops.”

(b) Substantive and adjective, e. g., “ weary waste,” “ rising raptures,” “ stormy seas,” “ naked negro,” “ sherry side,” “ peculiar pun.”

(c) Substantive and verb, e. g., “ learn the luxury,” “ summer spreads,” “ if countries we compare.”

(d) Double alliteration in each half of the line, e. g., “ The sports of children satisfy the child.”

(e.). Alternating alliteration, *e g.*—

"Boasts of his golden sands and palmy wine,
Basks in the glare, or stems the tepid wave"

(f) Triple alliteration, *e g.*—

"And thanks his gods for all the good they gave"

'But let us try these truths with closer eyes,
And trace them through the prospect as it lies"

"To see the hoard of human bliss so small"

'Where my worn soul, each wandering hope at rest"

(g) Quadruple alliteration, *e g.*—

'To pause from toil and trim their evening fire"

"Allures from fal, yet as I follow flies."

(h) Miscellaneous instances, *e g.*—

"Where'er I roam, whatever realms to see."

'Yet oft a sigh prevails and sorrows fall'

"The pomp of kings, the shepherd's humbler pride."

'May gather bliss to see my fellows blessed"

"Though patriots flatter still shall wisdom find"

Here also we may notice Goldsmith's fondness for repeating a word within a few lines, though this does not, strictly speaking, belong to versification, *e. g.*—

Realms, lines 7, 29, 31

Crowned, lines 17, 45

Store lines 38, 49, 51

That happiest spot, lines 63 66

Want, lines 210, 212, 213 222

Kindly sky, lines 238, 239.

Freedom, lines 361, 365, 373, 378, 384.

Long-fallen, lines 136, 147.

§ 6 Many also of the ordinary figures of speech and grammatical irregularities may be illustrated from this poem.

Absolute Clauses (Latin *absolutus*, released from, *i e.*, from the general construction of the sentence). These are numerous, *e. g.*, lines 21 61 101, etc.

Abstract for Concrete This also is common, *e. g.*—"Want and pain" (line 15), "school-taught pride," (line 41), "atill shall wisdom find," (line 77), *etc.*

Anacoluthon (Greek *an*, not, *akolouthos*, following), a change in the construction of a sentence, so that the end does not grammatically follow the beginning; *e. g.*, line 53

Apostrophe (Greek *apo*, from *strophê*, turning), a turning from the subject under discussion to address some person or personified object, *e. g.*, lines 335, 393

Chiasmus (Greek, χ placing crosswise), the arrangement of the words in two opposed clauses in the opposite order, *e. g.*, "To stop too fearful, and too faint to go," (line 420)

Ellipsis (Greek *ellipsis*, a falling short, deficiency), the omission of a word or words required by the construction; *e. g.* lines 7, 121, *etc.*

Hendiadys (Greek one thing by means of two), the expressing an idea by means of two substantives connected by a conjunction, instead of by an adjective and substantive *e. g.*, "man and steel," (line 170), for "armed men."

Hyperbaton (Greek, an exchange), the transference of an epithet from its proper substantive to another *e. g.*, "the ideal Swiss their stormy mansion tread," (line 167) (See *Transferred Epithet*)

Metonymy (Greek *meta* expressing change, and *onyma*, a name), the naming a thing by means of something else which is connected with it (See *Synecdoche*.) Thus the container is put for the thing contained, *e. g.*, "the village," for the villagers (line 219); the name of a passion for the name of its object *e. g.*, "the shepherd's humbler pride," for that of which the shepherd is proud, (line 36).

Oxymoron, (Greek *oxys*, sharp clever, *mōros*, foolish), the putting together of ideas which appear to be contradictory, *e. g.*, "idly busy," (line 256).

Personification or *Protopoia* (Greek *protos*, a person, *poia*, a making), the attributing of personal attributes to inanimate objects and abstractions *e. g.* lines 52, 121, 140 *etc.*

Simile (Latin *similis*, like), the formal comparison of two things; e. g., lines 27, 51, 103. *etc*

Synecdoche (Greek *syn*, together, *ek*, out, *doche*, a receiving), a form of Metonymy, in which the *whole* is substituted for the *part*, or the *part* for the *whole*, as "bread," for food in general, (line 168)

Transferred Epithet This is not quite the same as Hypallage proper, for there *two* substantives are used, but the epithet is attached to the wrong one. Instances of simple transference of epithet are "weary waste," (line 6), "patient angle," and "finny deep," (line 187), "venturous ploughshare," (line 188), *etc*

Here also we may place cases of the so-called *pathetic fallacy*, the attributing to Nature some fellow-feeling, or the reverse, with man, (Greek *pathêtikos* capable of feeling). e. g., "smiling land," (line 122)

To

THE Rev. HENRY GOLDSMITH

Dear Sir,

I am sensible that the friendship between us can acquire no new force from the ceremonies of a Dedication, and perhaps it demands an excuse thus to prefix your name to my attempts which you decline giving with your own. But as a part of this Poem was formerly written to you from Switzerland the whole can now with propriety, be only inscribed to you. It will also throw a light upon many parts of it, when the reader understands that it is addressed to a man who, despising fame and fortune, has retired early to happiness and obscurity with an income of forty pounds a year.

I now perceive, my dear brother, the wisdom of your humble choice. You have entered upon a sacred office, where the harvest is great and the labourers are but few, while you have left the field of ambition, where the labourers are many, and the harvest not worth carrying away. But of all kinds of ambition, what from the refinement of the times, from different systems of criticism, and from the divisions of party, that which pursues poetical fame is the wildest.

Poetry makes a principal amusement among unpolished nations, but in a country verging to the extremes of refinement, Painting and Music come in for a share. As these offer the feeble mind a less laborious entertainment, they at first rival Poetry, and at length supplant her. They engross all that favour once shown to her and though but younger sisters, seize upon the elder's birthright.

DEDICATION

Yet, however this art may be neglected by the powerful, it is still in greater danger from mistaken efforts of the learned to improve it. What criticisms have we not heard of late in favour of blank verse, and Pindaric odes, choruses anapests, and iambs alliterative care and happy negligence! Every absurdity has now a champion to defend it, and as he is generally much in the wrong, so he has always much to say, for error is ever talkative.

But there is an enemy to this art still more dangerous, I mean Party. Party entirely distorts the judgment and destroys the taste. When the mind is once infected with this disease, it can only find pleasure in what contributes to increase the distemper. Like the tiger, that seldom desists from pursuing man, after having once preyed upon human flesh, the reader who has once gratified his appetite with calumny, makes, ever after, the most agreeable feast upon murdered reputation. Such readers generally admire some half-witted thing, who wants to be thought a bold man, having lost the character of a wise one. Him they dignify with the name of poet. His tawdry lampoons are called satires, his turbulence is said to be force and his phrenzy fire.

What reception a poem may find, which has neither abuse, party, nor blank verse to support it, I can not tell, nor am I solicitous to know. My aims are right. Without espousing the cause of any party, I have attempted to moderate the rage of all. I have endeavoured to show that there may be equal happiness in states that are differently governed from our own. That every state has a particular principle of happiness, and this principle in each may be carried to a mischievous excess. There are few can judge better than yourself how far these positions are illustrated in this Poem.

I am Dear Sir,

Your most affectionate Brother,

OLIVER GOLDSMITH,

THE TRAVELLER

REMOTE, unfriended, melancholy, slow, 5
 Or by the lazy Scheld, or wandering Po;
 Or onward, where the rude Carinthian boor
 Against the houseless stranger shuts the door,
 Or where Campania's plain forsaken lies, 5
 A weary waste expanding to the skies,
 Where'er I roam, whatever realms to see
 My heart untravelled fondly turns to thee.
 Still to my brother turns with ceaseless pain,
 And drags at each remove a lengthening chain 10
 Eternal blessings crown my earliest friend,
 And round his dwelling guardian saints attend
 Blest be that spot, where cheerful guests retire
 To pause from toil, and trim their evening fire
 Blest that abode, where want and pain repair, 15
 And every stranger finds a ready chair
 Blest be those feasts with simple plenty crowned,
 Where all the ruddy family around
 Laugh at the jests or pranks that never fail
 Or sigh with pity at some mournful tale, 20
 Or press the bashful stranger to his food.
 And learn the luxury of doing good
 But me, not destined such delights to share,
 My prime of life in wandering spent and care,
 Impelled with steps unceasing to pursue 25
 Some fleeting good, that mocks me with the view;
 That, like the circle bounding earth and sky,
 Allures from far, yet, as I follow, flies
 My fortune leads to traverse realms alone
 And find no spot of all the world my own) 30
 I've now, where Alpine solitudes ascend,
 I sit me down a pensive hour to spend,

THE TRAVELLER

And, placed on high above the storm's career,
 Look downward where an hundred realms appear—
 Lakes, forests, cities, plains, extending wide, 35
 The pomp of kings, the shepherd a humbler pride.
 When thus Creation's charms around combine,
 Amidst the store should thankless pride repine?
 Say, should the philosophic mind disdain
 That good which makes each humbler bosom vain? 40
 Let school-taught pride dissemble all it can,
 These little things are great to little man,
 And wiser he, whose sympathetic mind
 Laults in all the good of all mankind]
 Ye glittering towns with wealth and splendour crowned ; 45
 Ye fields where summer spreads profusion round ,
 Ye lakes whose vessels catch the busy gale ,
 Ye bending swains that dress the flowery vale :
 For me your tributary stores combine
 Creation's heir, the world, the world is mine ' 50
 As some lone miser, visiting his store.
 Bends at his treasure, counts, recounts it o'er ;
 Hoards after hoards his rising raptures fill,
 Yet still he sighs, for hoards are wanting still :
 Thus to my breast alternate passions rise, 55
 Pleased with each good that Heaven to man supplies
 Yet oft a sigh prevails, and sorrows fall
 To see the hoard of human bliss so small :
 And oft I wish amidst the scene to find
 Some spot to real happiness consigned 60
 Where my worn soul, each wandering hope at rest,
 May gather bliss to see my fellows blest.
 But where to find that happiest spot below,
 Who can direct when all pretend to know ?
 The shudd'ring tenet of the frigid zone 65
 Boldly proclaims that happiest spot his own ;
 Exalts the treasures of his stormy seas
 And his long nights of revelry and ease ,
 For naked negro, panting at the line,
 Basks in his golden sun and juicy wine, 70

THE TRAVELLER

Basks in the glare, or stems the tepid wave,
And thanks his gods for all the good they gave

Such is the patriot's boast, where'er we roam,
His first, best country, ever is at home.

And yet, perhaps, if countries we compare, 75

And estimate the blessings which they share,

Though patriots flatter, still shall wisdom find

An equal portion dealt to all mankind,

As different good, by Art or Nature given,

To different nations makes their blessings even. 80

Nature, a mother kind alike to all,

Still grants her bliss at labour's earnest call,

With food as well the peasant is supplied

On Idra's cliffs as Arno's shelvy side,

And though the rocky-crested summits frown, 85

These rocks, by custom, turn to beds of down

From Art more various are the blessings sent—

Wealth, commerce, honour, liberty, content

Yet these each other's power so strong contest,

That either seems destructive of the rest 90

Where wealth and freedom reign, contentment fails,

And honour sinks where commerce long prevails

Hence every state, to one loved blessing prone,

Conforms and models life to that alone

Each to the favourite happiness attends, 95

And spurns the plan that aims at other ends,

Till, carried to excess in each domain,

This favourite good begets peculiar pain

But let us try these truths with closer eyes,

And trace them through the prospect as it lies. 100

Here, for a while my proper cares resigned,

Here let me sit in sorrow for mankind,

Like yon neglected shrub, at random cast,

That shades the steep, and sighs at every blast

Far to the right, where Apennine ascends, 105

Bright as the summer, Italy extends

Its uplands sloping deck the mountain's side,

Woods over woods in gay theatric pride,

While oft some temple's mouldering tops between
 With venerable grandeur mark the scene 110
 Could Nature's bounty satisfy the breast,
 The sons of Italy were surely blest
 Whatever fruits in different climes are found,
 That proudly rise, or humbly court the ground ;
 Whatever blooms in torrid tracts appear, 115
 Whose bright succession decks the varied year ,
 Whatever sweets salute the northern sky
 With vernal hues, that blossom but to die ;
 'These here disporting own the kindred soil,
 Nor ask luxuriance from the planter's toil ; 120
 While sea-born gales their gelid wings expand
 To winnow fragrance round the smiling land.
 But small the bliss that sense alone bestows,
 And sensual bliss is all the nation knows
 In florid beauty groves and fields appear, 125
 Man seems the only growth that dwindles here
 Contrasted faults through all his manners reign
 Though poor, luxurious ; though submissive, vain ;
 Though grave, yet trifling, zealous, yet untrue ,
 And even in penance planning sins anew 130
 All evils here contaminate the mind
 That opulence departed leaves behind ,
 For wealth was theirs, not far removed the date,
 When commerce proudly flourished through the state ;
 At her command the palace learned to rise, 135
 Again the long-fallen column sought the skies,
 The canvas glowed, beyond even nature warm,
 The pregnant quarry teemed with human form ;
 Till, more unsteady than the southern gale,
 Commerce on other shores displayed her sail ; 140
 While nought remained of all that riches gave
 But towns unmanned and lords without a slave -
 And late the nation found, with fruitless skill,
 Its former strength was but plethoric ill.
 Yet still the loss of wealth is here supplied 145
 By arts, the splendid wrecks of former pride .

'From these the feeble heart and long-fallen mind
 An easy compensation seem to find.
 Here may be seen, in bloodless pomp arrayed,
 The pasteboard triumph and the cavalcade 150
 Processions formed for piety and love,
 'A mistress or a saint in every grove
 By sports like these are all their cares beguiled ;
 'The sports of children satisfy the child ,
 Each nobler aim, repress by long control, 155
 Now sinks at last, or feebly ~~man~~ ^{man's} the soul
 While low delights, succeeding fast behind,
 In happier meanness occupy the mind
 As in those domes where Cæsars once bore sway,
 Defaced by time and tottering in decay, 160
 'There in the ruin, heedless of the dead,
 The shelter-seeking peasant builds his shed ,
 And, wondering man could want the larger pile,
 Exults, and owns his cottage with a smile
 My soul, turn from them, turn we to survey 165
 Where rougher climes a nobler race display,
 Where the bleak Swiss their stormy mansion tread,
 And force a churlish soil for scanty bread ,
 No product here the barren hills afford
 But man and steel, the soldier and his sword, 170
 No vernal blooms their torpid rocks array,
 But winter lingering chills the lap of May ,
 No zephyr fondly sues the mountain's breast,
 But meteors glare, and stormy glooms invest
 Yet still, even here, content can spread a charm, 175
 'Redress the crime, and all its rage disarm
 Though poor the peasant's hut, his feast though small,
 He sees his little lot the lot of all ,
 Sees no contiguous palace rear its head,
 To shame the meanness of his humble shed , 180
 No costly lord the sumptuous banquet deal,
 To make him loathe his vegetable meal ,
 But calm, and bred in ignorance and toil,
 Each wish contracting, fits him to the soil.

Cheerful at morn, he wakes from short repose, 185
 Breathes the keen air, and carols as he goes;
 With patient angle trolls the finny-deep,
 Or drives his venturous ploughshare to the steep,
 Or seeks the den where snow-tracks mark the way,
 And drags the struggling savage into day 190
 At night returning, every labour sped
 He sits him down the monarch of a shed,
 Smiles by his cheerful fire, and round surveys
 His children's looks, that brighten at the blaze
 While his loved partner, boastful of her hoard, 195
 Displays her cleanly platter on the board
 And haply too some pilgrim, thither led,
 With many a tale repays the nightly bed
 Thus every good his native wilds impart
 Imprints the patriot passion on his heart; 200
 And e'en those hills, that round his mansion rise,
 Enhance the bliss his scanty fund supplies
 Dear is that shed to which his soul conforms,
 And dear that hill which lifts him to the storms,
 And as a child, when scaring sounds molest, 205
 Clings close and closer to the mother's breast,
 So the loud torrent, and the whirlwind's roar,
 But bind him to his native mountains more
 Such are the charms to barren states assigned;
 Their wants but few, then wishes all confined. 210
 Yet let them only share the praises due,
 If few their wants, their pleasures are but few,
 For every want that stimulates the breast
 Becomes a source of pleasure when redrest
 Whence from such lands each pleasing science flies, 215
 That first excites desire, and then supplies,
 Until now to them, when sensual pleasures cloy,
 To fill the languid pause with finer joy.
 Unknown those powers that raise the soul to flame,
 Catch every nerve and vibrate through the frame. 220
 Their level life is but a smouldering fire,
 Unquenched by want, unsated by strong desire,

Unfit for raptures, or, if raptures cheer
 On some high festival of once a year,
 In wild excess the vulgar breast takes fire, 225
 Till, buried in debauch, the bliss expire

But not their joys alone thus coarsely flow
 Their morals like their pleasures are but low,
 For, as refinement stops, from sire to son
 Unaltered, unimproved the manners run 230
 And love's and friendship's finely-pointed dart
 Fall blunted from each indurated heart

Some sterner virtues o'er the mountain's breast
 May sit, like falcons cowering on the nest
 But all the gentler morals, such as play 235
 Through lives more cultured walks, and charm the way,
 These, far dispersed, on timorous pinions fly
 To sport and flutter in a kinder sky.

To kinder skies, where gentler manners reign,
 I turn - and France displays her bright domain 240
 Gay, sprightly land of mirth and social ease,
 Pleased with thyself whom all the world can please,
 How often have I led thy sportive choir,
 With tuneless pipe beside the murmuring Loire!
 Where shading elms along the margin grew, 245
 And freshened from the wave the zephyr flew,
 And haply, though my harsh touch faltering still
 But mocked all tune, and marred the dancer's skill,
 Yet would the village praise my wondrous power,
 And dance, forgetful of the noontide hour. 250

Ah! like all ages Dames of ancient days
 Have led their children through the mirthful maze,
 And the gay grandsire, skilled in gestic lore,
 Has frisked beneath the burthen of threescore

So blest a life these thoughtless realms display, 255
 Thus idly busy rolls their world away
 There are those arts that mind to mind endear,
 For honour forms the social temper here,
 Honour, that praise which real merit gains
 Or even imaginary worth obtains, 260

Here passes current paid from hand to hand.
 It shifts in splendid traffic round the land
 From courts to camps, to cottages it strays,
 And all are taught an avarice of praise ;
 They please, are pleased they give to get esteem,
 Till, seeming blest, they grow to what they seem.

265

But while this softer art their bliss supplies
 It gives their follies also room to rise :
 For praise too dearly loved, or warmly sought,
 Enfeebles all internal strength of thought
 And the weak soul, within itself unblest,
 Leans for all pleasure on another's breast
 Hence ostentation here, with tawdry art,
 Pants for the vulgar praise which fools impart .

270

Here vanity assumes her pert grimace,
 And trims her robes of frieze with copper lace ;
 Here beggar pride defrauds her daily cheer,
 To boast one splendid banquet once a year
 The mind still turns where shifting fashion draws,
 Nor weighs the solid worth of self-applause

275

280

'To men of other minds my fancy flies,
 Embosomed in the deep where Holland lies.
 Methinks her patient sons before me stand,
 Where the broad ocean leans against the land -
 And, sedulous to stop the coming tide,
 Lift the tall rampire's artificial pride.

285

Onward, methinks, and diligently slow,
 The firm connected bulwark seems to grow,
 Spreads its long arms amidst the watery roar
 Scoops out an empire, and usurps the shore ;
 While the pent ocean, rising o'er the pile,
 Sees an amphibious world beneath him smile ;
 The slow canal, the yellow-blossomed vale,
 The willow-tufted bank, the gliding sail
 The crowded mart, the cultivated plain—
 A new creation rescued from his reign

290

295

Thus while round the wave-subjected soil
 Impels the native to repeated toil,

Industrious habits in each bosom reign,
 And industry begets a love of gain 300
 Hence all the good from opulence that springs,
 With all those ills superfluous treasure brings,
 Are here displayed Their much-loved wealth imparts
 Convenience, plenty, elegance, and arts,
 But view them closer, craft and fraud appear, 305
 Even liberty itself is bartered here
 At gold's superior charms all freedom flies
 The needy sell it, and the rich man buys
 A land of tyrants, and a den of slaves,
 Here wretches seek dishonourable graves, 310
 And, calmly bent, to servitude conform,
 Dull as their lakes that slumber in the storm
 Heavens ! how unlike their Belgic sires of old—
 Rough, poor, content, ungovernably bold,
 War in each breast, and freedom on each blow ; 315
 How much unlike the sons of Britain now !
 Fired at the sound, my genius spreads her wing,
 And flies where Britain courts the western spring ;
 Where lawns extend that scorn Arcadian pride,
 And brighter streams than famed Hydaspes glide. 320
 There, all around, the gentlest breezes stray ;
 Those gentle music melts on every spray ,
 Creation's mildest charms are there combined ,
 Extremes are only in the master's mind
 Stern o'er each bosom Reason holds her state, 325
 With daring aims irregularly great
 Pride in their port, defiance in their eye,
 I see the lords of human kind pass by,
 Intent on high designs, a thoughtful band,
 By forms unfashioned, fresh from Nature's hand, 330
 Fierce in their native hardness of soul,
 True to imagined right, above control ,
 While even the peasant boasts these rights to scan,
 And learns to venerate himself as man
 Thine, Freedom, thine the blessings pictured here, 335
 Thine are those charms that dazzle and endear ;

Too blest indeed were such without alloy,
 But fostered even by freedom ills annoy.
 That independence Britons prize too high
 Keeps man from man, and breaks the social tie 310
 The self-dependent lordlings stand alone
 All claims that bind and sweeten life unknown.
 Here by the bonds of nature feebly held,
 Minds combat minds, repelling and repelled.
 Ferments rise, imprisoned factions roar, 315
 Repressed ambition struggles round her shore,
 Till overwrought the general system feels
 Its motions stop, or phrenzy fire the wheels.
 Nor this the worst As nature's ties decay,
 As duty, love and honour fail to sway, 320
 Fictitious bonds the bonds of wealth and law,
 Still gather strength, and force unwilling awe.
 Hence all obedience bows to these alone,
 And talent sinks, and merit weeps unknown
 Till time may come when stripped of all her charms, 325
 The bond of scholars and the curse of arms,
 Where noble stems transunt the patriot flame,
 Where kings have toiled, and poets wrote for fame,
 One sink of level arance shall lie,
 And scholars soldiers kings unhonoured die 330
 Yet think not, thus when Freedom's ills I state,
 I mean to flatter kings or court the great.
 Ye powers of truth that bid my soul aspire,
 Far from my bosom drive the low desire
 And thou, fair Freedom, taught alike to feel 335
 The ribble's rage and tyrant's angry steel;
 Thou transitory flower alike undone
 By proud contempt or favour's fostering sun,
 Still may thy blooms the changeeful chime endure
 I only would repress them to secure, 340
 For just experience tells in every soil,
 That those who think must govern those that toil,
 And all that freedom's highest eum can reach,
 Is but to lay proportioned loads on each

Hence, should one order disproportioned grow, 375
Its double weight must ruin all below.

O then how blind to all that truth requires,
Who think it freedom when a part aspires !
Calm is my soul, nor apt to rise in arms,
Except when fast-approaching danger warns . 380
But when contending chiefs blockade the throne,
Contracting regal power to stretch their own ,
When I behold a factious band agree
To call it freedom when themselves are free ,
Each wanton judge new penal statutes draw, 385
Laws grind the poor, and rich men rule the law ,
The wealth of climes, where savage nations roam,
Pillaged from slaves to purchase slaves at home ;
Fear, pity justice, indignation start,
Tear off reserve and bare my swelling heart ; 390
Till half a patriot, half a coward grown,
I fly from petty tyrants to the throne

Yes brother ! curse with me that baleful hour
When first ambition struck at regal power ,
And thus polluting honour in its source, 395
Gave wealth to sway the mind with double force
Have we not seen, round Britain's peopled shore,
Her useful sons exchanged for useless ore ?
Seen all her triumphs but destruction haste,
Like flaming tapers brightening as they waste ? 400
Seen opulence, her grandeur to maintain
Lead stern depopulation in her train,
And over fields where scattered hamlets rose,
In barren solitary pomp repose ?
Have we not seen, at pleasure's lordly call, 405
The smiling long-frequented village fall ?
Beheld the duteous son, the sire decayed,
The modest matron, and the blushing maid,
Forced from their homes, a melancholy train,
To traverse climes beyond the western main ; 410
Where wild Oswego spreads her swamps around,
And Niagara stuns with thundering sound ?

Even now, perhaps, as there some pilgrim strays
 Through tangled forests and through dangerous ways,
 Where hersts with man divided empire claim, 415
 And the brown Indian marks with murderous aim ;
 There, while above the giddy tempest flies,
 And all around distressful yells arise,
 The pensive exile, bending with his woe,
 To stop too fearful, and too faint to go. 420
 Casts a long look where England's glories shine,
 And bids his bosom sympathise with mine.

Vain, very vain, my weary search to find
 That bliss which only centres in the mind
 Why have I strayed from pleasure and repose, 425
 To seek a good each government bestows ?
 In every government, though terrors reign,
 Though tyrant kings or tyrant laws restrain,
 How small, of all that human hearts endure,
 That part which laws or kings can cause or cure ! 430
 Still to ourselves in every place consigned,
 Our own felicity we make or find
 With secret course, which no loud storms annoy,
 Glides the smooth current of domestic joy ;
 The lifted axe the agonising wheel, 435
 Luke's iron crown, and Damiens' bed of steel,
 To men remote from power but rarely known,
 Leave reason, faith, and conscience, all our own.

NOTES

DEDICATION

The Rev. Henry Goldsmith, the poet's brother, who died in 1768 "It surprised and pleased the public to find a poor author dedicating the work to a poor Irish parson from whom he could hardly expect any return" —(Black)

I am sensible, I am conscious, aware

Forty pounds a year. Hence Goldsmith's brother is supposed to be portrayed (at any rate in part) in the description of the village clergyman, (*Deserted Village*, lines 141-192), who is described as "Passing rich on forty pounds a year"

The harvest is great, etc A Scriptural phrase. Christ "said unto them, The harvest truly is great, but the labourers are few pray ye therefore the Lord of the harvest that he would send forth labourers into his harvest" The harvest is that of men's souls.

What from, etc In this phrase *what* is an indefinite pronoun, equivalent to 'somewhat,' or 'something,' &c, partly 'What with' is used in the same way, and might be substituted here 'What from' and 'what with' therefore, when repeated, serve as conjunctions taking the place of 'both ... and.' There are a few other phrases

in which what is indefinite e.g., "I'll tell you what," i.e., something

That which pursues poetical fame is the wildest. Similarly in the *Deserted Village* (lines 109-114) he says that poetry is "neglected and decried" —

"Unfit in these degenerate times of shame,
To catch the heart or strike for honest fame"

Supplant, take the place of, displace. Derived from the Latin *supplantare* (from *sub* under, *planta*, the sole of the foot), to put something under the foot, and so to trip up, overthrow

Lugre, take the whole of, originally, to write in large letters, from French *en gros* in large

The elder's birthright An allusion to the story of Jacob, the younger son of Isaac, who by a trick secured his father's blessing and the birthright which should have gone to his elder brother, Esau (see *Genesis*, XXI 29-34, XXXVII, 1-40). With this passage compare Dryden's *Epistle to Aneller*, lines 80-92 —

"Our arts are sisters, though not twins in birth,
For hymns were sung in Eden's happy earth.
But, O, the painter-muse, though last in place,
Has seized the blessing first, like Jacob's rice"

Blank verse, unrhymed verse. The use of this in English, Goldsmith elsewhere calls "a disagreeable instance of pedantry." "Nothing but the greatest sublimity of subject," he adds "can render such a measure pleasing, however, we now see it used upon the most trivial occasions" — (*Polite Learning*, chapter IX, Globe edition, page 439).

Pindaric odes, short poems in the style of Pindar, a Greek lyric poet (fifth century, B.C.) Gray, for instance, wrote a 'Pindaric ode' on the *Progress of Poetry*, and another called *The Bard*.

Chorus, musical compositions intended to be sung by a number of voices, such passages sometimes occur in

English plays and poems in imitation of the Greek lyric and dramatic chorus, or body of singers and dancers.

Anapests, a metrical foot of three syllables, the first two of which are short, or unaccented, the last long, or accented, e. g.—

“See the snakes / that they rear,
How they hiss / in the air”

Iambics, a foot of two syllables, the first short (unaccented), the second long (accented), *The Traveller* itself is in the Iambic metre.

Alliterative care. Alliteration was the principal metrical feature in Anglo-Saxon and early German and Scandinavian poetry, in later English poetry it is common enough as an ornament, which sometimes helps to make the sound aid the sense.

Happy negligence, carelessness as to alliteration, etc., which is as happy, i. e., successful in its results, as the careful attention to the rules of versification. It is obvious that strict observance of every rule may produce a monotonous effect, from which even carelessness may be an agreeable relief.

* *Party*, political faction * see the note below on Churchill.
* *Distemper*, disorder, disease.

Some half-witted thing, etc. This passage is supposed to have been aimed at Churchill, who died in November, 1764, just before the publication of *The Traveller*. “His powers, it may be, were misdirected and misapplied, but his rough vigour and his manly verse deserved a better fate at Goldsmith’s hand”—(Dobson) For some years previously he had devoted himself to bitter political satire.

Tawdry, showy, but without taste or value. See note on line 273 of the poem.

Lampoons, malicious satires (French *lampon*, a drinking song, from the word *lampons*, let us drink’) In a *satire* vice or folly is held up to ridicule or rebuke, but this may be done without malice or personal bitterness.

Phrensy, (now spelt *fiensy*), madness, from a late Greek, word *phrenēsis*, meaning inflammation of the brain

Spousing, taking up as my own, adopting. Literally, to betroth or marry, from Old French *espouser*, Latin *sponsare* to betroth

THE TRAVELLER

1. *Remote*, at a distance from my home more commonly used of places, or times, than of persons as here, but compare line 437 and *Deserted Village*, line 143—"Remote from towns he ran his godly race" The slow movement of this line is intended to express the sense of melancholy.

Unfriended, without a friend, an uncommon word, which Shakspeare uses in *Troilus and Cressida*, III, 3, 20—

These parts, which to a stranger,
Unguided and unfriended, often prove
Rough and inhospitable

It seems to be formed from the obsolete verb "to friend" for which we now use "befriend." Spenser has 'fortune finds the bold'

Melancholy This word is a relic of the old medical idea that there were four 'humours'—blood, phlegm, yellow bile, and black bile—on the relative proportions of which human health and character depended. We still speak of a man's *temperament* (literally, the mixture of humours; Latin *temperare*, to mix) being *sanguine* (Latin *sanguis*, blood), *phlegmatic*, *choleric* (Greek *cholē*, bile) or *melancholy* (Greek *melas*, black, *cholē*, bile) The word *distemper* (disease) comes from the same source

Slog. "Chamier once asked Goldsmith what he meant by the last word in the first line of *The Traveller*. Did he mean tardiness of locomotion? Goldsmith, who would say something without consideration answered, 'Yes I was sitting by, and said, 'No, Sir; you do not mean tardiness of locomotion; you mean that sluggishness of mind which comes upon a man in solitude.' Chamier believed then that I had written the line as much as if he had seen, ing

write it'—Johnson, quoted by Boswell (Morley's edition, III, 213). After all Goldsmith is more likely to have known his own meaning than any one else; but the story illustrates the way in which Johnson forced his own opinions upon others

These four adjectives should be connected with the *I* in line 7, thus the construction is 'where'er I roam, remote, unfriended, etc, whether by the Scheld or by the Po, or in Carinthia or in Campania, and whatever realms I roam to see, my heart turns to thee'

2 Or. *or, i e*, whether...or, a poetical use

Lazy Scheld, (or Scheldt) a river flowing through parts of N.-E. France and Belgium, called *lazy* because of its sluggish stream Collins, however, speaks of "Rapid Scheld's descending wave" —(*On the Death of Colonel Ross* line 13).

Wandering Po, a river in the north of Italy, flowing into the Adriatic It is called *wandering* from its windings

3. *Onward*, farther on, farther away from England.

Rude, rough unmannerly

Carinthian Carinthia forms part of Illyria. a province of the Austrian Empire

Boor, literally, a peasant, from the Dutch *boer* (The Dutch farmers of S. Africa are still called *Boers*) Hence the word came to imply rudeness and want of manner

4. Goldsmith related that he himself had been turned out of a Carinthian peasant's house, which he had reached after a long day's walk, and had been obliged to spend a great part of the night in looking for another Other travellers, however have spoken favourably of the hospitality of the Carinthians For 'shutting the door *against*' a person we might substitute 'shutting it *upon*' him, or 'shutting it *in his face*'

5. *Campania* a part of Italy, lying round Naples, Capua, etc, which was famous in ancient times for its extraordinary fertility. But as this district is by no means forsaken, probably Goldsmith meant the *Campagna di Roma*, or district immediately round Rome, which is extremely unhealthy and very thinly populated

6 *Weary* here means 'causing weariness' Similarly in *Deserted Village*, line 136 he calls the plain "pensive," i. e., causing sad reflections We sometimes use "a weary time" in the same sense Cf. line 423, 'my weary search'

Waste, i. e., waste or deserted land

Expanding to the skies, stretching away without a break until it seems to touch the sky all round the horizon

7. *Roma*, see note on line 73

Realms, literally, kingdoms, hence 'countries' or 'regions' in general (French *royaume*, derived through the older forms *roualme* and *rcialme* from Latin *regalis*, royal)

To see, depends on "I roam" understood and expresses purpose

8 *My heart untravell'd*. However much my *body* may wander, my *heart* never travels away from its home.

Fondly, lovingly *Fond* originally meant 'foolish,' being for *fonned*, past participle of *fonnen*, to act foolishly, from *fon*, a fool

9 *Still*, always

Cea-cess, unceasing

10 His heart is represented as bound to his brother by a chain which grows longer and more burdensome the further he travels Cf. *Citizen of the World*, Letter 3, (Globe edition, page 90)—'The farther I travel I feel the pain of separation with stronger force; those ties that bind me to my native country and you are still unbroken By every remove I only drag a greater length of chain' A similar idea has been pointed out in Dryden's *All for Love* (1678), and Cibber's *Comical Lovers* (1707).

At each remove Inconsistent, of course, with "untravell'd" above, but the inconsistency is a very natural one. *Remove*, removal

Lengthening, growing longer, and therefore heavier The word can also be used transitively

11. *Crown*, i. e., wish; 'may eternal blessings crown,' i. e., be heaped upon, as a crown is placed on the head

My earliest friend i. e., the poet's brother

12 *Guardian saints, i e*, guardian spirits or angels (*Saint* is properly, a holy person the Latin *sanctus*, holy) Some have supposed that each human being is under the protection and guardianship of a particular spirit, an idea probably due in part to such passages of Scripture as *St Matthew*, *XVIII*, 10, where Christ speaks of the angels of children as always beholding the face of God

Attend Expresses a wish, like *crown* above, 'may guardian angels be in attendance round his dwelling'

✓13 *That spot* his brother's house at Lissoy

Where . retire, to which they resort ; the *guests* being his friends and neighbours in the parish

14 *Trim* put in order (A *S trymman*, make firm, put in order) 'To *trim a boat* is to arrange the weight of the passengers or cargo so that the boat will be steady and sail well.

Evening fire Similarly in the *Deserted Village*, line 91, he says that he had always hoped "around the fire an evening group to draw," to tell them stories of his experiences

✓15 *Where*, for whither, as in line 13.

Want and pain, i e, those who are in want and pain, abstract for concrete

Repair, in the sense of 'going to' a place, is derived from the French *reparer*, Latin *repatriare*. literally, to return to one's native country (*re* back . *patria*, father-land) In the sense of 'restore,' *repair* is the French *reparer*, Latin *reparare* (*re* again, *parare*, get ready)

✓16 *And, i e*, and *where* every stranger, *etc*

Find a ready chair, is immediately offered a seat

17. *With simple plenty crowned*, supplied with abundance of simple food. qualifying *feasts* *Crowned*, which here means 'well supplied,' is a favourite word with Goldsmith ; cf lines 11, 45, *etc* This line originally ran, 'Blest be those feasts where mirth and peace abound.

✓18 *Ruddy*, with red cheeks, a sign of health (Connected with A.S. *read*, red)

19 *Jests*, jokes. originally *giste*, a story, from Old French *giste*, a brave deed, hence a tale of such deeds,

from Latin (*res*) *gesta*, a thing done, past participle from *gerere* to manage.

Pranks, tricks or practical jokes, here distinguished from *jests*, i. e. spoken jokes. Skeat connects the word with the verb *prank*, to adorn, (as if a prank were an act done 'to shew off'), another form of which is *prink*; and derives them all from *prick*, to make small holes by way of trimming a dress, hence to adorn or decorate.

That never fail, are never wanting, the family are always ready for a joke. Others take it in the sense of 'are always effective.' i. e., always produce a laugh. For the first explanation compare *Deserted Village*, line 125, "now, the sounds of population fail," i. e., are wanting.

20 *Sqth* The subject is *family*. Some *mournful tale*, such as the "tales of sorrow" of the old soldier (*Deserted Village*, line 157), or the "tales of innocence distressed," *Deserted Village*, line 328.

21 *Press*, urge. Cf. *Deserted Village*, line 249—"The cov' maid half willing to be pressed."

bashful, shy, modest. (For *abashful*; *abash*, to put to shame is from the Old French *esbahir*, to astonish, itself derived from Latin *ex*, out and a verb *bahar* formed from *bah*, an exclamation of surprise. The appearance of *sh* in English is due to many French verbs in *-ir* being partly conjugated as if from a form in *-esir*; compare *finish* with *finir*, *flourish* with *fleurir*, *establish* with *etabler*, etc.)

To his good, to eat more freely than his modesty allowed him.

22 This expression has been found in Garth's *Clarendon* (1715), where he says of the Druids—

'Hard was their lodging homely was their food,
'For all their luxury was doing good."

The idea of that of Christ's word—"It is more blessed to give than to receive" (*Acts*, XX, 35); to do a service to another is one of the highest forms of pleasure to a generous spirit.

23. *Mr. Government* by *lord* in line 29.

24 *My prime being spent.* Nominative absolute. 'The prime (Latin *primus*, first, chief) is the best part of life Goldsmith left England in 1754, when he was twenty-six and returned in 1756.

Care, anxiety

25 *Impelled*, driven; agreeing with *me* in line 23 With this passage compare Goldsmith's words (supposed to be written by a traveller) in *The Bee*, No 1 (Globe edition page 359)—"When will my wanderings be at an end? When will my restless disposition give me leave to enjoy the present hour? When at Lyons, I thought all happiness lay beyond the Alps when in Italy I found myself still in want of something, and expected to leave solitude behind me by going into Romania, and now you find me turning back, still expecting ease everywhere but where I am. Secluded from all the comforts of confidence, friendship or society, I feel the solitude of a hermit, but not his ease."

26. *I feeling good*, happiness that flies quickly from before me, cf line 28 below

Mocks me with the view, deceives me with the appearance of good, though there is no reality behind it, like the mirage in the desert, which deceives travellers with the appearance of pools of water, trees, etc, there really being nothing but sand

27. *The circle, i.e. the horizon* (which means in Greek 'the boundary'), where earth and sky appear to meet Cf *Travels of Wakefield*, chapter 29 (Globe edition, page 71)—"Death, the only friend of the wretched, for a little while mocks the weary traveller with the view, and like his horizon still flies before him."

28 *Allures* literally tempts by a bait from French *à* (Latin *ad*) to, and *lure*, a lure or bait for recalling a hawk

Yet as I follow flies. Of course, as one advances the line of the horizon appears to recede

29 Here we have the principal verb, *leads*, which governs the *me* of line 23.

Alone without a companion, qualifying me

30 *And find, etc.*, and amidst all these realms to have no spot which I can call my own. The expression appears to have been suggested by Prior's lines in *Robt's Geography* (1700)—

"My destined miles I shall have gone,
By Thames or Maese, by Po or Rhone,
And found no foot of earth my own"

31 *Hune soldwyls* is equivalent to 'solitary Alps,' and so is made subject to the verb *ascend*. Cf. in line 289 "watery roar" for 'roaring waters'

Ascend, used intransitively, in the sense of 'rise.'

32 *Sit me* *Me* is here a reflexive pronoun, in the dative case. This use was once not uncommon with many verbs of rest (Stand thee close, Sit thee down, We'll rest us *etc.*), motion (Step you forth, Hie thee to France, Mount thee upon his horse), and emotion (I doubt me, I fear me), but it is now dropped, except as an archaism, and these verbs are used as simple intransitive verbs (See Mätzner, *English Grammar*, II, 61-6)

Pensive, thoughtful (French *pensif*, from *penser*, Latin *pen-sare*, weigh, consider)

33 *Above the storm's career, etc.*, above that part of the mountain where storms usually occur. On a mountain-top, as in a balloon, it is quite possible to rise above a zone of clouds and to see a storm raging below one's feet; but, as Mr. Barrett points out, it does not mean that a storm was actually raging at the time the poet speaks of, else he would not have been able to see 'a hundred realms'

Of the description of the "tall cliff" which "midway leaves the storm" in *Deserted Village*, lines 189, 190 and Rogers, (*Pleasures of Memory*, II, 91)—

"He scales the Alps to visit foreign skies,
'Tho' far below the forked lightnings play,
And at his feet the thunder dies away, *etc.*

Career, the course which it takes. French *carrière*, (old form *carrière*) literally, a highway for carrying things along, from *car*, a cart

34 *Where, &c., to where.*

An hundred Used vaguely for a large number. We now usually drop the *n* of *an* before an *h* which is sounded, accordingly some editions read 'a hundred' here. Similarly, in *Deserted Village*, line 93 the editions vary between 'an hare' and 'a hare'.

35 *Lake's* like the following substantives, is in apposition to *an hundred realms*

Extending, used intransitively. *Wide*, for widely, the adverb

36 *Pomp*, literally, a splendid procession, hence splendour or magnificence of any kind, and here, apparently, in the sense of splendid buildings (Latin *pompa*, Greek *pompê*, a procession, from *pempein*, to send) The first sense is perhaps found in *Deserted Village*, line 317—"Here while the proud their long-drawn pomps display," and several times in Shakspeare and Milton, e.g., *Titus Andronicus*, I, 176—"But safer triumph is this funeral pomp," and *Samson-Agonistes*, 1312, "Sacrifices, triumph, pomp, and games"

Humbler pride, those humbler possessions (cottages, etc.) of which shepherds are proud For the use of *pride*, cf. *Deserted Village*, line 55, "a bold peasantry, their country's pride," i.e., of which their country is proud, the effect being put for the cause, it is therefore a case of metonymy

37 *Creation's charms*, the beauties of the natural world.

Combine is used intransitively

38 *Store*, abundance The order is "should thankless pride repine amidst such abundance of natural charms" The first edition read after *store*, "were thankless to repine"

Thankless, ungrateful and discontented *Pride*, the proud man abstract for concrete

Repine, feel or express discontent. The derivation is from *re* and *pine*, to suffer or waste away, the latter word being connected with *pain*, and the Latin *pacna*, punishment *Should repine* = ought he to repine is it right for him to repine?

39 Is it right for philosophers to disdain (or pretend to disdain line 41) the humbler pleasures which satisfy many of their fellow-creatures ?

The philosophic mind. A periphrasis for 'philosopher.

Disdain, despise. (Old French *desdégner*, from Latin *dis*, apart, implying a negative and *dignari*, to think worthy)

40 Good, happiness, pleasure.

I am, not used in a bad sense but equivalent to 'gratified with, or proud of, its advantages,' as the negro in line 70 'boasts of' his country, or the Italian in line 114, "exults" in his cottage

In place of this couplet the first edition had—

" 'Twere affectation all, and school-taught pride,

To spurn the splendid things by Heaven supply'd "

41 *School-taught*, taught in the schools (of philosophy). Goldsmith means to imply that even a philosopher is not indifferent to these things in reality, though the teaching of the schools may lead him to try and disguise his natural feelings

Dissemble, conceal the truth under some pretence. Distinguish *disimulation* (pretending that a thing is not, i. e., concealing what is true) from *simulation* (pretending that a thing is, i. e., assuming an appearance which is not true) Derived through French *dis-embler* from Latin *dis-simulare* A b has similarly crept into many other words c g *humble* from Latin *humilis*, *number* from Latin *numerus*, *lumber* from A S *luma*

All it can, as much as it can, to the utmost of its power *all* is an adverb.

12 *These little things* Those referred to in line 40

Are great to little man Man, being an insignificant creature, cannot help being interested in things which are in themselves equally insignificant, though of importance relatively to him in spite of the affected contempt of the philosophers

13 *Wiser than the philosophers just spoken of* The construction is and he is wiser whose mind

Sympathetic, having a fellow-feeling; from the Greek *syn*, with, and *pathos*, feeling.

44. *Exults*, rejoices in, takes a pride in literally, leaps for joy, the Latin *exultare* or *exultare*, a frequentative compound of *ex*, out, *salire*, to jump, leap

All the good, etc Compare the well-known line of the Roman dramatist Terence—‘I am a man, nothing that has to do with man do I hold to be indifferent to me.’

45. *The glittering towns*. He turns again to the view spread out before him. *Glittering* may be taken either literally, or metaphorically of the “wealth and splendour” which reign there.

Crowned. See line 17. It qualifies *towns*

46. *Profusion*, abundance: from Latin *pro*, forth, and *fundere*, to pour *Where* = in which

47. *The lakes*, those in the north of Italy and in Switzerland

Catch. The wind is said to be caught by the sails

Busy, because driving along so many ships

Gale, properly a strong wind (probably connected with the Danish *gal*, furious), but used poetically of any breeze, e g., by Thomson, *Castle of Indolence*, II 25,3—

‘In this calm seat he drew the healthful gale

48 *Bending, &c* over their work

Swains A Scandinavian word, akin to A S *suān*, and meaning originally a servant hence, a peasant, as here and frequently in poetry Some writers, especially in the last century, also use it of a lover The only form in which it is ordinarily employed now is in the compounds *boat-swain* and *coast-swain*, both nautical terms

Dress, to set in order, arrange. from Old French *dresser* probably derived from Latin *dirigere*, regulate Here it is used of cultivators, as in *Genesis*, II, 15—“And the Lord God took the man, and put him into the garden of Eden to dress it”

49 The treasures which you contribute unite to profit me It seems doubtful whether *tributary* is used merely in the sense of ‘contributed’ (as in speaking of the

, *Rising, increasing* As the hoards increase, so do his raptures

Raptures, a feeling of extreme joy which, as it were, carries a man out of himself; from Latin *rapere*, to carry off (past participle *raptus*.)

54 For the insatiable avarice which grows upon a miser by degrees, compare Juvenal's words (*Satire* 14, 139)—"The love of money increases as fast as the money itself

Arcuantiq, are missing; intransitive. For the repetition of *still* compare *Deserted Village*, line 89—"I still had hopes, for pride attends us still" In each case it means 'always'

55 *Alternate passions* Explained by the next two lines, he feels pleasure and sorrow alternately *Passions*, feelings or emotions *experienced* by the mind, from Latin *pati*, (participle *passus*), to suffer, undergo

56 *Pleased* agrees with *me* understood in *my* Cf note on line 50 above and also Scott, *Rob Roy*, chapter 1—"Even my arrival, though an only son unseen for four years, ' (= the arrival of me, a son)

Good, blessing

57 *A sigh* *merits*, proves stronger than the feeling of satisfaction

Sorrows fall, befall (me) Some, however, think that *sorrows* can be made to mean 'tears of sorrow,' or the tears *caused* by sorrow it seems to be used in this sense by Dryden, *Acneul*, I, 512—

"To whom, with sorrow streaming from his eyes,
And deeply sighing, thus her son replies"

58 *To see*, at seeing, when I see

Hoard here means the total amount See note on line 53 The first edition read "sum."

Bliss, happiness, one of Goldsmith's favourite words

59 *Amidst the scene*, amongst all the countries that I see Others take *scene* in its original sense, the stage of a theatre, to which the world is often compared. (From

Latin *œna*, Greek *skênê* a covered place, a tent, and then a stage.)

60 *Consigned*, set apart, devoted (Latin *consignare*, to seal, or record, from *cum*, with, *signum*, a mark) Notice the phrases, to *consign* to a person's care: to *consign* a ship, or goods, i.e. send them to an agent or correspondent elsewhere to dispose of

61 *Worn*, wearied

Each wandering hope at rest Nominative absolute 'The hope is the expectation of one of the "fleeing goods" referred to in lines 28-30, to gain which he has been wandering about the world

62 *Gather bliss to see*, derive happiness from seeing. Cf. 'to see' in line 58

My fellows, my fellow-men Notice the connection of *bliss* and *blest*, the latter being equivalent to 'enjoying bliss'

63 *Where to find*, etc This clause depends on *direct* in the next line

Below, on earth, in this lower world, to be taken as qualifying *happiest spot*

64 *Direct*, point out the way

When, seeing that Since everyone has an answer to suggest who is to decide between the rival claims?

Pretend, claim, one of the meanings of the Latin *præ-tendere* (literally, to stretch forward) It is in this sense that we speak of the *pretenders* to a throne

65 *Shuddering*, shivering with cold "The appropriateness of this epithet may perhaps be questioned. Even supposing that the tenant of the frigid zone does suffer from cold as acutely as the word conveys, still there would seem to be an inconsistency in his *shuddering*, and at the same time *boldly proclaiming* that the country which makes him shiver with cold is the happiest spot on earth"—(Barrett). But surely the point lies in this very word, which indicates the *unreasonableness* of the northerner's pretensions, whilst he boasts of his climate he is all the time shivering with cold, just as the "naked negro" below (or, for that matter, the old inhabitant of Bombay) will praise

his climate to you while you can see the perspiration running off his face. *Shuddering*, in fact, is exactly parallel to *panting* in line 69, and there is no more reason for objecting to one than to the other. It is to be noticed however, that *shudder* is usually applied to the effects of fear or horror, not cold.

Tenant, occupant, inhabitant, so birds are called by Cowper—

"Sweet tenants of this grove"

In prose the word is usually employed in its legal sense, of one who holds land or houses under another (French *tenant*, present participle of *tenir*, to hold, Latin *tenere*.)

The frigid zone, i.e., the polar regions. *Frigid* is the Latin *frigidus*, cold, and *zone* is the Greek *zônê*, a girdle, and so one of the imaginary belts into which the surface of the earth is divided

66 *Proclaims, etc.*, declares that that happiest spot of which we are in search belongs to him. The first edition had "Boldly asserts that country for his own."

67 *Ertols*, praises literally. raises up, from Latin *erigere*, out, and *tolle* to lift

The treasures of his stormy seas, such as whales and seals, on which tribes like the Esquimaux largely depend for food.

68 *Long nights* In the Arctic regions (and similarly in the Antarctic), during winter the sun does not rise above the horizon for several weeks together in the summer, of course, the reverse occurs, and it does not set for several weeks

Revelry, noisy or luxurious feasting. Skeat is inclined to derive the word *revel* from the Old French *reveler*, Latin *rebellare*, to rebel, the substantive originally meaning "riot" from which the transition to the uproar of a feast is easy

The Esquimaux live principally on seal or walrus-flesh and whale-blubber, together with a few berries and the contents of reindeer's stomachs. When food is plentiful they gorge themselves until they can no longer move. but whether all this deserves the name of 'revelry' is another

question. Probably Goldsmith was thinking more of the Norsemen and other inhabitants of Northern Europe who had the reputation of being devoted to the pleasures of eating and drinking.

Love idleness

69 *Panting*, breathing in a rapid and laboured manner, owing to the heat. This corresponds to 'shuddering' in line 65.

The hot the Equator

70 *Gleba*, a common epithet of sand, referring to its colour; but used here, probably, with a more definite reference to the gold found in the rivers on what is called the "Gold Coast" or Africa.

Palmyrene, i.e., toddy. *Palmy* is more often used in the metaphorical sense of 'flourishing' as by Shakspeare, *Hamlet*, I, 1, 113—'In the most high and palmy state of Rome.'

71. *Bath*, warms himself. (A word of Scandinavian origin meaning originally, according to Skeat, to 'bathe oneself'.)

Glass, a bright, dazzling light (A. S. *glæc*, a transparent substance probably amber, connected with *glass*.)

Stem, swims through, literally, cuts through as with the stem (forward part, or *bow*) of a vessel. The word is also used of *cutting* the flow of anything.

Tepid warm (Latin *tepidus*.)

72. *Gave* for 'have given'. Cf. *Deserted Village* line 92 "I still had hopes . . . to tell of all I felt and all I saw, for 'had felt' and 'had seen'. In both cases, probably the unusual tense is due to the necessities of rhyme.

73. *Ran*, wander. The origin of this word is very obscure. *Stear* suggests a possible A. S. form *stearan*, of which there are various traces, meaning to stretch out after, and hence, to try to reach. But whatever its origin, the word has been largely influenced in its meaning by *Rome*, to which there were constant pilgrimages; hence the *holy* . . . , a pilgrim and in early English *romance*.

74 The country which he regards as first and best is the one of which he is a native (cf. Longfellow's translation of a German ballad called *The Hoppes' Land* in which the Swabian declares that 'the greatest kingdom upon earth cannot compare with Swabia, the Saxon exclaims—

'The goodnest land on all this earth,
It is the Saxon land,'

and then—

'Hold your tongues' both Swabian and Saxon''

A bold Bohemian cries:—

"If there's a heaven upon this earth

In Bohemia it lies

Lies, always

75 *If countries we compare*, if we compare different countries with each other These lines (75-80) originally ran—

"And yet perhaps, if states with states we scan,
On estimate their bliss on reason's plan
Though patriots flatter and though fools contend,
We still shall find uncertainty suspend
Find that each good by art or nature given
To these or those, but makes the balance even
Find that the bliss of all is much the same
And patriotic boasting reasons shame."

76 *Estimate calculate* (Latin *acclinare*, to reckon).
Share, enjoy as their share

77 *Though patriots flatter* i.e. praise their own country extravagantly and claim for it much the largest share of these blessings

Wisdom, i.e. the wise man who is making the calculation
Abstract for concrete

78 *An equal portion of blessings*

Dealt, distributed, just as we speak of *dealing* cards to the players (A S *deck* a portion or share, the original meaning of the substantive *deal*, from which it comes to be used for an indefinite quantity, as when we speak of 'a good deal of trouble.')

Mankind, the race of men originally *mankin*, from A. S. *man*, a man, and *cygn*, race.

79. *Different good given* is equivalent to 'the giving of different advantages to different nations,' and this it is which 'makes their blessings even.' Cf. *Deserted Village*, line 21, "as each repeated pleasure tired," i.e., the repetition of each pleasure. So Milton, *Paradise Regained*, I, 3. — "I now sing recovered Paradise, i.e., the recovery of Paradise.

Different good is rather a strange expression for 'different kinds of good,' that is to say, a plural substantive is required by ordinary usage with 'different.'

By *Art or Nature given*, either artificial or natural, the latter being explained further in lines 81-86, the former in lines 87-88. For the expression cf. Thomson, *Castle of Indolence*, I, 57—

"Of the fine stores he nothing would impart,
Which or boon (*kind*) Nature gave, or nature-
painting Art."

80. *Given, on a level equal* the absence of one kind of good being balanced by the possession of another.

81. *Kind alike to all*. It would be more true to say 'not unkind to any,' which would not exclude her being more generous to some than to others.

82. *Still, always.*

Has these such means of happiness as she can give.

At labour's earnest call, when man works hard to win it. *Call, demand* compare the phrase 'the call of duty.'

83. *As well qualified supplied*, in both places he has all that is necessary for life, and whatever more is produced by the more fertile regions may be regarded as superfluous from this point of view. Some editors however, prefer to take it in a different way, 'on Idra as well as on Arno,' i.e., 'not only on Arno but also on Idra.'

Pasant, countryman, rustic. the French *paysan*, from *pays* country, itself derived from the Latin *pagus*, a country district, (from which also comes *pagan*) For the insertion of *t*, compare *tyrant*, from *tyrannus*.

84 *Idra*, perhaps Idria, a mining town in Carniola, a district of Illyria belonging to Austria. It has also been identified with Hydra, a rocky island in the Greek Archipelago, off the coast of Argolis, and with Lake Idro in Northern Italy, which has rocky shores.

Aino, a river of Tuscany in Italy, flowing through Florence and into the Mediterranean. It is selected by Goldsmith as an example of a fertile region, as Idra is of a barren one. Byron says of Florence (*Childe Harold*, IV, 18)—

‘ Girt by her theatre of hills, she reaps
Her corn, and wine and oil, and Plenty leaps
To laughing life with her redundant horn ’

Shelvy, sloping gradually, opposed to the *cliffs* of Idra. Cf. Shakspeare, *Merry Wives*, III, 5, 15—“The shore was shelvy and shallow.” *Shelving* is also used in the same sense. Similarly Dryden speaks of a *shelf*, i. e., shoal or sandbank, but Skeat points out that here there is a confusion between the words *shelf* and *shellic*, which are really not connected. The former is the A. S. *scylfe*, a plank, the latter is of Scandinavian origin (the *-ic* representing a guttural), connected with words meaning ‘crooked, oblique,’ hence ‘sloping.’ From the same source come *shoal* and *shallow*.

Side, bank

85 *Rocky-crested summits frown*. The emphatic word is *rocky*, which is taken up in the next line; ‘though the summits which frown above the mountaineer are crested with rock, this rock becomes by habit as comfortable to sleep on as a bed of down.’ In the first edition the line was—
‘ And though rough rocks or gloomy summits frown.’
Frown. A metaphor frequently applied to the threatening appearance of an overhanging rock. e. g., by Byron, *Childe Harold*, III, 55, 1—

“The castled crag of Drachenfels,
Frowns o’er the wide and winding Rhine.”

86. *By custom, by force of habit*

Turn to, i. e., become as comfortable as.

Beds of down, feather beds. In the sense of 'soft, small feathers' *down* is a word of Scandinavian origin, akin to *down* (pronounced *fine por der*) *Down* meaning a hill, and *down* the adverb are of quite a different origin viz. A. S. *don* a hill.

87 Such are the goods given by Nature (line 79) we now turn to those which man has to create for himself (given by Art.) The grammatical order is 'The blessings sent from Art are more various (than those sent by Nature)'

88 All the words here are in apposition to *blest was Content* for contentment is again in line 175, and Shakspeare, *Othello* III, 1, 120 'So shall I clothe me in a forced content'

89 *Strong* for 'strongly,' the adverb; as often happens with monosyllabic adjectives, e.g., to run *fast*, to work *hard*, to speak *loud* etc.

Content dispute, oppose

90 *Either*, Maetznar (*English Grammar* III 262) considers that the original meaning of this word was 'each of two' ('there is a wall on *either* side of the road,' i.e. on both sides) from which is derived the meaning 'one of two,' ('we can go by *either* road,' i.e. by one or the other but not both). The sense of 'each one of several' which it has in this line, is uncommon, but Webster quotes from Bacon 'Scarcely a palm of ground could be gotten by *either* of the three.'

De quito ut the rich Not to be pressed too closely, (commerce e.g., is not destructive of wealth) but to be interpreted in accordance with the next two lines.

91 *Reign* are prevalent

'Contentment *judges*' disappears. Where there is a wealthy class there is sure to be discontent amongst some of their poorer neighbours. cf. lines 175-181, where he says that content can spread a charm even in bleak Switzerland just because there are no palaces or lords to excite the envy of the peasant. Freedom again may give rise to struggles for political power, in which some faction or other must be disappointed, compare lines 355-358, especially. —

“ Ferments arise, imprisoned factions roar,
 Represt ambition struggles round her shore
 For *fails*, cf. note on line 19

92 A similar sentiment is expressed by Wordsworth
 (*Sonnets to Liberty*)—

‘ When I have borne in memory what has tamed
 Great nations, how ennobling thoughts depart
 When men change swords for ledgers, and desert
 The student’s bower for gold,—some few unnamed
 I had, my Country ’

Compare Tennyson, *Maud* stanzas 6-13, e.g., “ Who but
 a fool would have faith in a tradesman’s wile or his word ? ”
 etc. That the standard of commercial morality was declining
 was a common complaint in England at the time that
 Goldsmith wrote, but Lecky remarks that the evils com-
 plained of were not peculiar to that age, but ‘ such as
 always spring out of increased competition, increased
 industrial activity, increased facilities of rapidly acquiring
 wealth ’—(*History of England*, VI, 187) Some apply the
 word *honour* in this line to the nation as a whole, rather
 than to individual business men, i.e. commercial state, or
 a nation of shopkeepers’ sometimes becomes so attached to
 the interests of its trade as to put up with any sort of
 national humiliation, as long as business is not interfered
 with Cf. Tennyson, *Locksley Hall*, lines 105-6—

“ But the jingling of the guinea helps the hurt
 that honour feels,
 And the nations do but murmur, snailing at each
 other’s heels ’

93 *Love?*, favourite.

Prone, inclined, qualifying *state*. (From the Latin
pronus, bending forward, inclined, both literally and meta-
 phorically) Milton has the word in its literal sense also.
 —“ Down thither prone in flight he speeds (*Paradise Lost*,
 I, 265)

94 *Conforms*, brings into agreement with Thus the
 commercial state represses everything that may interfere

with its trade; the martial nation makes everything subservient to military glory, and so on

Model shapes according to a model, or pattern. The preposition to which follows is more appropriate to *conform* than to *resemble*.

To that alone with a view to securing that one blessing. With a somewhat wider meaning a recent French writer, (quoted by Hamilton, *French and English*, page 121) has maintained "that every race in the world advances towards a certain ultimate civilisation" which is naturally its own and that when this civilisation is attained there may be an end to change for centuries, or even as in China, for thousands of years.

95 The *favoured happiness* = the loved blessing' of line 93

96 *Speris* rejects contemptuously; properly, kicks away being connected with *spira*, the instrument worn on the heel when riding; it is akin to the Latin *spernere*, to despise, though not derived from it

The *plan*, the plan of life the meaning would be equally well expressed by 'a plan' Ends objects

97 *Domus*, either for 'country,' or more probably meaning the department or sphere within which the favourite happiness is supreme. *Domus* is from the Latin *domus*, an estate belonging to a *dominus* or lord. It also appears in the form *domine*.

98. *Pecunia* from its characteristic evil, i.e., the special evil which arises from carrying that particular good to excess. *liberty* may degenerate into *license*, commercial enterprise into an avarice of gain. *Peculiar* is derived from the Latin *peculium*, one's private property.

99 *Look*, test

With closer eyes by looking more closely and attentively at them: i.e., as the context shows, by applying them to the particular cases of the countries lying before us. From some positions in the Alps it might be possible to see Italian, Swiss and French territory all at once, when he

comes to speak of Holland and Britain, he appeals to his 'fancy' (line 281) and his "genius" (line 317)

100 *Prospect as it lies* the scene which lies before us In a somewhat similar sense *prospect* is used in the second title of this poem, *A Prospect of Society*, i. e., a view of the social conditions of various countries Cf. Dr Johnson's well-known saying, "The noblest *prospect* a Scotchman ever sees is the high road that leads him to England" (Boswell, Morley's edition, 1, 323) (*Prospect* is something that is seen before one, from Latin *prospicere*, to look forth)

101. *My proper*, my own Latin *proprius*, belonging to oneself

Resigned, abandoned, set aside. The construction is that of a nominative absolute; 'my own cares being put aside for the moment, let me think of the cares of my fellow-men' *For a while* qualifies *resigned* adverbially

102. *Here* resumes the preceding *here*, but is really redundant as often in Goldsmith's poetry.

In sorrow for mankind See note above on "resigned"

103 *Neglected* The Traveller is "remote and unfriended," and so compares himself here to a 'neglected' shrub

Shrub, a low tree the A. S. *scrob*, which also survives in the names *Shropshire* (for *Scrob-scir*) and *Shreusbury* (for *Scrobbes-byrig*).

At random cast, growing at random, i. e., not planted intentionally. The older form of *random* was *randon*, a noun meaning 'force,' so that *at random* meant 'left to its own force, without guidance' *Randon* appears to have been an old French word, especially applied to the force of a river full up to the edge hence Skeat connects it with the German *rand*, edge

104. *The steep*, the mountain-side, as in line 188.

Sighs refers to the rustle of the wind amongst the leaves of the shrub, and is in keeping with the general idea of loneliness and melancholy which the poet wishes to convey.

Blast, is more commonly used of violent gusts of wind.

105 *Tan to the right* The speaker is supposed to be sitting amongst the Alps and facing the east, in which case Italy would be on his right hand

Apennine. The Apennines are the mountains which run right through Italy from its north-west side to the extreme south. The use of *Apennine* by itself in the singular is unusual (Notice the spelling of this word it is as fatal a trap to the careless as *Britannia*.)

Ascend rises of 'Alpine solitudes ascend' in line 31

106 *Bright* qualifies Italy The summer it must be remembered in England is (or ought to be) the fine, bright, sunshiny season, when trees are in leaf, plants in flower, and the corn is growing up in readiness for the harvest in autumn

107 *Uplands*, high lands

Deck adorn The real subject (in thought) is *woods over woods*, in the next line, which is in apposition to *uplands*, it is because the uplands are sloping *i.e.* have woods rising above woods that they make the mountain-side look beautiful

108 *Woods over woods* is probably in apposition to *uplands* but in most cases Maetlner treats the first noun in such an expression as an *accusative* absolute, the second being of course governed by the preposition Such phrases are *hand in hand*, *arm in arm*, *face to face*, *word for word*, etc — (*English Grammar*, ii, 215)

Theatrical (The more usual form of the adjective is *theatrical*) The woods rising above each other up the mountain-sides are compared to the rows of spectators in a theatre (which in ancient times was often cut out of a hill-side) Compare Milton's description of the Garden of Eden *Paradise Lost*, IV, 137—

"Over-head up grew,
Insuperable height of loftiest shade,
Cedar, and pine, and fir, and branching palm,
A silvan scene, and as the ranks ascend
Shade above shade, a woody theatre
Of stateliest view."

Virgil has a passage which perhaps suggested both of these, in *Aeneid*, V, 287, 288, where he speaks of a "grassy plain, surrounded on all sides by woods and winding hills, which left in the centre of 'the valley a ring like that of a theatre."

In gay theatric pride, therefore, means 'like a gay and splendid theatre.'

109 *Mouldering*, crumbling into mould or dust

Between, amongst the trees

110 *Venerable*, exciting respect and admiration, as being the remains of antiquity. Cf Addison, *Letter from Italy* (1701)—

"Here domes and temples rise in distant views
And opening palaces invite my muse"

The order of words is 'mark the scene with venerable grandeur,' *i.e.*, give a venerable and dignified appearance to the scene before me.

111 If natural advantages were all that man required to make him happy, the sons of Italy would indeed be blest. Cf Addison's *Letter from Italy*—

'How has kind heaven adorned the happy land,
'And scattered blessings with a wasteful hand'
But what avail her unexhausted stores,
Her blooming mountains and her sunny shores,
With all the gifts that heaven and earth impart,
The smiles of nature and the charms of art,
While proud oppression in her vallies reigns,
And tyranny usurps her happy plains"

Bounty, kindness, liberality, through French, from Latin *bonitas*, goodness, from *bonus*, good

The breast, *i.e.*, the heart or feelings

112 Were Subjunctive mood 'would be' is the more usual expression.

Surely, beyond all doubt

113 *Climes*, regions of the world, from the Greek *klima*, a slope, hence 'the slope of the earth from the equator to the poles,' then one of the regions into which

that slope was divided' and finally the climate of such a region

Were forrid. We should rather have expected the present tense especially as it makes no difference to the metre

111 *That proudly rise, &c.,* grow on high trees.

That court the ground, &c., grow on creeping plants *Court* means in the first place to try to gain the favour of a person; hence, in a more general sense, to seek anything

115 *Blooms* flowers.

Torrid, burnt up with heat; Latin *torridus*, from *torrere*, to burn. Milton also uses it with the active sense of burning, in the phrase 'torrid heat'

Tracts, regions literally something drawn out, the Latin *tractus*, from *trahere*, to draw. The *torrid tracts* are the tropics. The same expression occurs in the *Deserted Village*, line 31:

116 Which, by following each other in a bright series, adorn the different seasons of the year.

117. *Sweets*, i.e., sweetly-scented flowers

Salute the northern sky, a poetical way of saying 'grow in the north'

118 *Vernal*, appearing in the spring from Latin *ver*, spring

But, only, their flowering is quickly followed by their death

119. *The &c.*, every kind of fruit and flower—of course, a poetical exaggeration

Disporting, flourishing, literally, playing about, enjoying themselves. Derived through French from Latin *dis*, away, *portare*, to carry hence, to carry oneself away from one's work, to amuse oneself

On the kindred soil, acknowledge that the soil is congenial to them: *kindred* being used proleptically, or by anticipation. Cf *Deserted Village*, line 239—'Obscure it sinks,' for sinks into obscurity, sinks and becomes obscure. *On* in this sense is from the A. S. *unnan*, to grant, hence to admit confess (1st person singular *on*, 3rd person *en*):

whereas in the sense of 'possess,' *own* is the A. S. *agnian*, from *agen*, one's own.

120 *Nor ask luxuriance, etc* Their luxuriant growth is *natural*, it does not require the toil of the cultivator
Nor ask = and do not ask

Planter, cultivator. The word is now generally confined to certain kinds of cultivation, *e g*, tea, coffee, sugar, indigo

121. *Sea-born*, arising from the sea, which surrounds the greater part of Italy

Gales See note on line 47

Gelid, cool a favourite epithet with the writers of the last century. (Latin *gelidus*, from *gelu*, frost)

Wings, object to *expand* The *wings of the wind* is a common metaphor, borrowed from Scripture; *e g*, *Psalms*, XVIII, 10—"He rode upon a cherub and did fly; yea, he did fly upon the wings of the wind"

122 *Winnow fragrance*, scatter or spread sweet scents, as the chaff is scattered away from the grain in the process of winnowing corn (*Winnow* comes from *wind* through an A S verb *windwian*, so that a *d* has been lost) We generally speak of 'winnowing grain,' *i e*, blowing the chaff away from the grain; the use of the word in this line therefore is peculiar. Milton has it in another curious sense, *Paradise Lost*, 5, 270—"Then with quick fan winnows the buxom an," *i e*, strikes it repeatedly with his wings, as if they were winnowing-fans

Smiling, a favourite epithet with Goldsmith, here indicating the rich and prosperous appearance of the land Cf Gray's *Elgy*, line 63—"To scatter plenty o'er a smiling land"

With this panegyric of Italy compare Addison's lines—

"See how the golden groves around me smile,
 That shun the coast of Britain's stormy isle,
 Or when transplanted and preserved with care,
 Curse the cold clime and starve in northern air
 Here kindly warmth their mounting juice ferments
 To nobler tastes, and more exalted scents
 Even the rough rocks with tender myrtle bloom,

And would it we did send out a rich perfume
 Here western gales eternally reside,
 And all the seasons lavish all their pride :
 Blossoms, and fruits, and flowers together rise,
 And the whole year in gay confusion lies "

Cf. also Byron, *Childe Harold*, IV 26—

" Fair Italy "

'Thou art the garden of the world, the home
 Of all Art yields, and Nature can decree,
 Even in thy desert what is like to thee ?
 'Thy very weeds are beautiful thy waste
 More rich than other chimes' fertility '

127 *Sense* the senses Sensual, i.e., mere physical or animal pleasure is 'small,' or of little importance, compared with the pleasures of the mind *Small* is of course the predicate, placed first for emphasis, 'the bliss that sense bestows is small'

Alone by itself apart from the intellect

121 *Sensual bliss*, bodily enjoyment, as in the last line.

All the nations know, i.e., all the bliss that the nation knows, the only kind of bliss known to them It must be remembered that Italy has only recently become a united kingdom at the time when Goldsmith knew it, and for long afterwards, it was split up into a number of small states more or less under the control of Austria, Spain, or France, and for the most part shamefully misgoverned

125 *Floral*, flowery - Latin *floridus* from *flos*, a flower. In this sense the word is rare being more often applied either to a bright complexion, or to a literary style which is full of rhetorical figures and ornaments. Goldsmith uses it metaphorically in the former sense of overgrown kingdoms, which "boast of a florid vigor not their own," *The Good Village*, line 390

126 *Growth* here means, not (as usual) the process of growing, but a thing that has grown, the result of growing. Cf. *The Good Village*, line 280. "Has robbed the neighbouring fields of half their growth" 'The

opposite picture to that contained in this line is given by Goldsmith in a description of Scotland written in 1753 — 'Man seems to be the only creature who has arrived to the natural size in this poor soil'

Dwindle, wastes away, degenerates. from *A & S dwinan*, into which a *d* has crept (compare *dwelt* with *I am so*)

Byron gives a rather different estimate of the Italians of his day (*Childe Harold*, Introduction to Canto iv) —

'That man must be wilfully blind or ignorantly heedless, who is not struck with the extraordinary capacity of this people, the faculty of their acquisitions, the rapidity of their conceptions, the fire of their genius, their sense of beauty, and amidst all the disadvantages of repeated revolutions, the desolation of battles, and the despair of ages, their still unquenched 'longing after immortality — the immortality of independence'

127. *Contrasted*, contradictory as shown in the following lines.

Manners character. like the Latin *mores*, really the plural of *mos* custom, manner

Receipt, are prevalent.

128. The adjectives agree with *men* to be supposed out of *his* in line 127 Cf. lines 50, 56

Submissive, properly, ready to submit but here it seems to imply too great readiness, i.e. submissiveness or servility

Proud, proud, conceited.

129. *Trifling*, spending time on trifles

Zetuous, enthusiastic for religion. Both *zealous* and *jealous* come from the Greek *zēlos*, earnestness or rivalry which is connected with *zeo*, I boil

130. Planning fresh sin, even as he is doing penance for his past offences. *Penance*, like *penitence* comes from the Latin *penitentia*, repentance but has long been employed with special reference to the punishments to which Roman Catholics submit, by way of expiating the sins which they have committed

Anew, over again, afresh. (A corruption of *ay-new*, just as *ay-ye* is for *ay-dare*, from the *do* in *ay-don*)

131 *Contaminare* corrupt, debile (A Latin verb, formed from *contumere*, literally a bringing into contact, and so infecting from *cum*, with, and *tangere*, to touch)

132 *That virtue departed, etc.*, i.e., 'that the departure of opulence, or the loss of wealth, leaves.' The love of pleasure and luxury and the other evils that wealth gives rise to, ruin the advantages of wealth have departed together with that wealth. For the construction cf. line 79.

Wealth was flown. This is intended to explain *departed*. 'I say the departure of opulence, because they once were opulent.'

133. *Not far removed the date* Nominative absolute, 'the date not being far removed,' i.e., not very long ago. They were at their height from the thirteenth to the fifteenth centuries.

134 *The state* the country. strictly speaking, Italy was divided into a number of states, of which the republics of Venice, Genoa, Florence, and Pisa were the wealthiest. Byron's description of Venice is well known (*Childe Harold*, 12)—

'Her daughters had their dowers

From spoils of nations, and the exhaustless East
Poured in her lap all gems in sparkling showers
In purple was she robed, and of her fest

Monarchs partook and deemed their dignity increased"
The power of the Italian cities previous to the sixteenth century was due to the enormous carrying trade which they did in the Mediterranean: but the discovery of America and of the route to India round the Cape, changed all this. Cf. note on line 110.

135 *Her refers to commerce*

The palace — palaces, i.e., splendid buildings, the generalising use of the article. See note on line 179.

Let it to rise — Apocryphal expression for 'was made to rise, or simply rose.' Cf. *Descent into Hell*, line 179. 'Pleased him his guests, the good man learned to glow.' The corresponding use of *taught* in the sense of *made* occurs in the latter poem, line 72, "Sports like these, taught e'en the

136 *Again* The previous occasion having been during the time of the greatness of Rome, after which came the invasions of the Goths, Vandals, Huns and other barbarians

The long-fallen column, the pillars of Roman buildings, which had been ruined during the ages of barbarism Others explain it of *new* pillars, constructed on the ancient model, after a long interval during which no such buildings had been undertaken

Sought the skies, a poetical way of saying 'rose to a great height' Addison says of Rome, 'Here pillars rough with sculpture pierce the skies'

137. *Canvas*, strong cloth used for oil-paintings (Notice the phrases "to live under *canas*," i.e., in tents, "a vessel with all her *canas* spread," i.e., sails) The word is derived through the French *canvas* from the Greek *Lannabis*, hemp

Glowed, was bright with colour see the next note The whole line means that the Art of Painting flourished, as the next line means that Sculpture flourished Amongst the great Italian painters were Raphael, Michael Angelo, Titian, and many others

Beyond e'en nature warm. Warmth is technically applied in painting to the glowing effect obtained by using the colours red and yellow, or their compounds, whereas blue gives a *cold* effect. Goldsmith says that their paintings were so brilliant as to be more than life-like, a poetical exaggeration which Dryden also has in his *Epistle to Kneller* (a celebrated painter)—

"So warm thy work, so glows the generous frame,
Flesh looks less living in the lovely dame"

In the *Bee*, No 5, Goldsmith asks—"Were the painters of Italy now to appear, and produce their almost breathing figures, what rewards might they not expect?" Compare also Addison's *Letter from Italy*—"So warm with life his blended colours glow," (of Raphael's pictures).

138. *Pregnant* as containing the *possibilities* of statues which the sculptor brings into actual existence, i.e., the

statue is regarded as lying hidden in the marble block, until the sculptor cuts away the superfluous stone which conceals it

Quarry, a place from which stones (in this case, marble) are dug. Properly a place where stones are squared for building purposes, from which the other meaning naturally followed, old French *quarrier* from Low Latin *quadraria* a quarry, from *quadrus*, square, from *quattuor* four (*Quarry* in the sense of slaughtered game or game which is being hunted, comes from French *cuite*, which used to be derived from Latin *cor*, the heart; but Skeat has now given up this explanation. The word is really *cuite* from *cum*, skin, the Latin *forum* the dogs received part of the slain animal wrapped up in its skin)

Teemed, abounded with literally. was pregnant with, carrying on the metaphor of *pregnant*. Some have objected to this as weak and tautologous, and take "human form" not of the possibilities of statues hidden in the marble, but of the workmen engaged in the quarry. This may not be tautologous, but it certainly is prosaic. But it is not at all uncommon for the verb to continue, and emphasize, the idea which has already been conveyed by the subject; e.g., in the *Deserted Village*, line 4, Goldsmith has "the lingering blooms delayed," and in line 322, "the rattling chariots clash." It is really no more tautologous than Shakspeare's "teeming autumn, big with rich increase," (*Sonnet 97-6*), where both *teeming* and *big* mean pregnant. Cunningham refers to Pope, who uses "human form" in a context which leaves no doubt as to its meaning (*Satires, To Augustus*, lines 117-8)—

"Then marble, softened into life, grew warm,
And yielding metal flowed to human form."

139. *Unsteady* qualifies commerce. By *unsteady* he means fickle, soon shifting into another direction.

Southern gale, the south wind. Commentators have been puzzled to explain why this particular wind should be mentioned; but probably there was no special reason. The wind in general is a common type of uncertainty but it is

more poetical to name an individual wind, as is constantly done by the Latin poets

140 The discovery of America and of a route to the East round the Cape of Good Hope, naturally deprived the purely Mediterranean states, like Venice and Genoa, of a great part of their carrying trade, and shifted the centre of commercial power further west to the Atlantic seaboard, to the Spaniards, Portuguese, Dutch and English.

Displayed her sail, made her appearance; a metaphor naturally suggested by the connection of commerce with ships. The earlier editions here read, "Soon commerce turned on other shores her sail"

141 *Nought remained*, &c, to Italy

All that riches gave, all that was derived from riches; that is the object, *riches* the subject. The latter word, as is well known, is a false plural, it was really a singular noun, the French *richesse*

142 *But*, except

Unmanned, without inhabitants. The word in this sense is compounded of *un-* and the past participle of the verb *man*, to furnish with men, most commonly applied to a ship. Usually *unmanned* is the past participle of *unman*, to deprive of manly courage or vigour.

Lords without a slave, &c, without subjects, the decay of population has left the nobles and princes with scarcely any dependants. In the sixteenth and seventeenth centuries Italy was the scene of constant wars, which naturally had a prejudicial effect on the population. The *Dictionary of Statistics* estimates the latter in 1580 at 10,100,000, by 1780 it had only grown to about 12,800,000, whereas at the present time it is about thirty millions

143 *Late*, for 'too late'

Fruitless, 'useless, because coming too late'

Skill, knowledge, an old-fashioned use of the word, found sometimes in the Bible, e.g., *Daniel*, IX, 22—'I am now come forth to give thee *skill* and understanding'. Of "my book-learned skill" in *Deserted Illage*, line 90.

111 *Its former strength, i.e.*, what appeared to be its strength, now found to be really a symptom of disease.

But, only

Plethoric ill disease resulting from a *plethora*, or state of over-fullness of blood (Greek *plēthōrē*, from *plēthēin*, to be full) For the metaphor, compare *Deserted Village*, lines 389-394—

[grown

'Kingdoms by thee (*i.e.*, luxury) to sickly greatness

Boast of a florid vigour not their own ;

At every draught more large and large they grow,

A bloated mass of rank unwieldy woe ,

'Till, sapped their strength, and every part unsound,

Down, down they sink, and spread a ruin round '

Of also Young (*Night Thoughts*, VI)—' Much wealth is corpulence, if not disease "

115 *Supplied*, compensated for. This sense of *supply* is not common, but Webster quotes from Dryden—

"The sun was set, and Vesper to supply

His absent beams, had lighted up the sky "

cf also Shakspeare, *Measure for Measure*, I, 1 19—"We have elected him our absence to supply." In the *Deserted Village* (lines 55, 56) Goldsmith writes—

"But a bold peasantry, their country's pride,

When once destroyed, can never be supplied, "

i.e., replaced

For this couplet the first edition had—

"Yet, though to fortune lost here still abide

Some splendid arts, the wrecks of former pride. "

116. *Arts*. Similarly Byron in 1818 says (*Child of Har-oul*, Introduction to Canto IV)—"Italy has great names still, which will secure to the present generation an honourable place in most of the departments of Art, Science, and Belles Lettres, and in some the very highest Europe—the World—has but one Canova " Some, however, take *arts* here to mean works of art, the masterpieces of painting, sculpture, and architecture bequeathed by previous generation—

It *recks*, used for the remains of any thing that has been destroyed.

147. *Long-fallēn* Cf. line 136 it is characteristic of Goldsmith to repeat a word in this way. He means that their minds have been enfeebled and degraded by long subjection to foreign masters, the Austrians, Spaniards, etc.

148 *Compensation* for the loss of their former position of power and wealth *Easy* indicates the extent of their degradation, they are easily satisfied with this substitute for their former independence and glory.

149 *Pomp* See note on line 36. *Bloodless*, by contrast with the triumphal processions of the ancient Roman generals, when sacrifices were offered, prisoners were put to death after being led in the procession, and (in later times) gladiatorial shows were frequently held

Arrayed qualifies *triumph* and *cavalcade*

150 *Pasteboard triumph* The *triumph* (Latin *triumphus*) was originally an imposing ceremony in honour of a successful Roman general, who was allowed to ride through the city and up to the Capitol, attended by his troops, prisoners and spoils of war, as well as by the principal personages of Rome Hence the word is sometimes used of any show or spectacle, as by Milton (*L'Allegro*, lines 119,120)—

“Where throngs of knights and barons bold

In weeds of peace high triumphs hold ”

And finally triumph came to have its ordinary modern meaning of joy or exultation, the feeling natural to such occasions as have just been mentioned

With these glorious processions Goldsmith contrasts the inglorious spectacles of the Italy of his own day, probably with special reference to the Carnival, a festival celebrated in Roman Catholic countries during the days immediately preceding the fast of Lent, when allegorical figures and representations of ships, castles and other objects are carried through the streets, plentifully adorned with flowers. The word *pasteboard* probably refers to these

sham figures, which the poet contemptuously contrasts with the stern reality of a Roman triumph, others refer it to the pasteboard masks, false noses, *&c.*, worn by those who take part in the Carnival. In many towns also (though the custom is now dying out) riderless horses were turned loose during this festival, to race through the principal streets, Mr Sankey thinks the word *cavalcade* may refer to this, though it is more natural to take it in the sense of a procession on horseback, which is evidently Goldsmith's meaning in the *Polite Learning*, chapter 3 (Globe edition, page 425), where, speaking of Italian poetry, he says—"Happy country, where the pastoral age begins to revive" . . . where in the midst of porticoes, processions, and *cavalcades*, abbés turned shepherds, and shepherdesses without sheep indulge their innocent *divertimenti*!"

Cavalcade, a procession on horseback, a word introduced into French from Italy, and derived from Latin *caballus*, a horse, from which also come our *cavalry*, *caraher*, and (through French *cheval* a horse) *chivalry*.

151 *Processions* may be in apposition to *triumph* and *cavalcade*, the Carnival ceremonies having a religious origin ('formed for piety'), but this does not seem very satisfactory, and leaves *for love* unexplained. It is much better, therefore, to take *processions* as a new subject to *here may be seen*, connecting *for piety* with *a saint*, and *for love* with *a mistress* (see the next note).

152 *A mistress or a saint* may be flesh nominatives to *here may be seen*. But if *processions* in the last line is taken as a new subject, then the line may be treated as an absolute construction (a mistress or a saint *being* in every grove) explaining the preceding verse. 'Here may be seen processions visiting every grove, in some cases for piety (a saint's shrine being there), in other cases for love (a mistress being the object of the visit). *Mistress* is used with the meaning of a woman who is loved by any one not necessarily in a bad sense. For an illustration of these *processions* see the *Merchant of Venice* act II,

scenes 4, 5, 6, where *Lorenzo* gets up a masquerade and torch-light procession to assist him in carrying off *Jessica*; or *Romeo and Juliet*, act I, scene 4, where *Romeo*, with several "maskers, torch-bearers and others," goes to visit *Capulet's* house.

153 *Beguiled*, literally, cheated. Similarly we speak of 'beguiling the time' or 'the way (road),' *i. e.*, distracting the attention from the weariness of the time or journey by some sort of amusement. (The prefix *be* is English; the rest of the word is French, *guile* meaning 'deceit,' so that the word is a hybrid.)

154 The 'feeble-hearted' (line 147) and frivolous Italians are like children, and are satisfied with childish amusements. Cf. Pope's well-known lines, *L'essay on Man*, II, 275—

"Behold the child, by Nature's kindly law,
Pleased with a rattle, tickled with a straw"

In connection with this passage the following anecdote is related by Forster (I, 347)—"Reynolds went out to call upon Goldsmith, and no one answering at the door, he opened it without announcement, and walked in. His friend was at his desk, but with hand uplifted, and a look directed to another part of the room, where a little dog sat with difficulty on his haunches, looking imploringly at his teacher, whose rebuke for toppling over he had evidently just received. Reynolds advanced and looked past Goldsmith's shoulder at the writing on his desk. It seemed to be some portions of a poem, and looking more closely, he was able to read a couplet which had been that instant written. The ink of the second line was wet—

"By sports like these are all their cares beguiled,
The sports of children satisfy the child"

Prior (II, 33) adds that Goldsmith admitted that the amusement in which he had been engaged had given birth to the idea. After this line there originally followed—

"At sports like these while foreign arms advance,
In passive ease they leave the world to chance."

155. *Repress*, kept down, checked

156 Either disappears altogether or exists only in a very feeble shape.

Mans, supplies with strength, or energy; the emphatic word being *feebly*, & *e*, only in a slight degree. *Man* more commonly means 'to supply with men,' as in speaking of a ship or a fort, but for the other sense Webster quotes from Addison, "Theodosius having manned his soul with proper reflections"

For this couplet the first edition had—

"When struggling Virtue sinks by long control,
She leaves at last, or feebly mans the soul"

The next four editions read—

"When noble aims have suffered long control,
They sink at last, or feebly man the soul"

157 *Low delights*, inferior pleasures, the "sensual bias" of line 124

Succeeding fast behind, quickly taking the place of the "nobler aims."

158 *Happier meanness* These mean pleasures, in the present state of the Italian character, give them more enjoyment than any higher kind of pleasure would do.

159 *As* introduces an illustration of the assertion just made

Domes, not in the usual modern sense of a hemispherical roof above a building, but with the meaning of the Latin *domus*, the house or building itself. Cf. *Deserted Village*, line 319—"The dome where pleasure holds her midnight reign" Burns applies it to the home of an owl "From some old tower, thy melancholy dome"—(*To an Owl*, line 29)

Cæsars, the Roman Emperors, the first few of whom belonged (by successive acts of adoption) to the family of Julius Cæsar. subsequently the name was used as an imperial title. Hence came the German *Kaiser*, and the Russian *Czar*.

Once, formerly. *Bore away*, ruled, were masters

160 *Defaced*, disfigured in appearance; qualifying *dome*. *Tottering*, shaking as if on the point of falling.

161 *There* resumes the two preceding lines, but is really superfluous, as often in Goldsmith

In the ruin, amongst the ruins, the plural being commoner in this sense

The dead the Cæsars who lived there, and about whom the peasant knew nothing, and cared less

162. *Shelter-seeking*. "This epithet is inserted to bring the simple object of the peasant into prominence"—(Sankey) His ancestors had desired to display their wealth and power; the peasant is content with a mere shelter

His shed, contrasted with the *dome*s of line 159 The same name is applied to the Switzer's cottage, in line 192

163 This illustrates the 'meanness' of line 158 'The Italian has sunk so low that he cannot understand or appreciate the great works of the past

The construction is, 'And the peasant, wondering that any man could ever have required so large a building, is proud of his own little cottage'

Pile, building; as in Milton, *Paradise Lost*, I, 722—"The ascending pile stood fixt her stately highth." From Latin *pila*, a pillar, from which Skeat also derives *pile* in the sense of 'heap.'

164 *Owens*, acknowledges (See note on line 119) He admits that this hut is enough for his wants, and is quite content with it, he has none of his ancestors' ambition The *smile* shows his contentment Some editors take *exults* and *owns* closely together in the sense of 'owns exultingly'

165. *Turn we*, let us turn - the subjunctive used to supply a first person for the imperative, as in *Hamlet*, I, I, 33—

"Well, sit we down,

And let us hear Bernardo speak of this"

166 *Climes* Cf note on line 113 This of course is the subject to *display*, *race* being its object It is implied that the greater severity of the climate has produced a finer race of men than the Italians Of all this passage down to line 208, Forster remarks (I., 68)—"Observe with

what an exquisite art of artlessness, if I may so speak, an unstudied character is given to the verses by the recurring sounds in the rhymes by the use that is made of particular words and their repetition, and by the personal feeling, the natural human pathos, which invests the lines with a charm so rarely imparted to mere descriptive poetry.

167 *Bleak* is usually applied to exposed country, swept by cold winds, or to the cold wind itself, but here the epithet is transferred from the country to the inhabitants. The original meaning of *bleak* was 'pale' or 'colourless' (from A S *blacan*, to shine), and from it comes the verb *bleach*, *to*, to whiten.

Stormy, exposed to storms

Mansion, dwelling-place, from the Latin *manere*, to stay, dwell. The word is now usually applied only to a house of considerable size, but for a wider use compare *Deserted Village*, line 140—"The village preacher's modest mansion rose." Some editions in this line read the plural *mansions*, if the singular is kept, it refers to the whole country.

Tread, literally, walk in, meaning that they live there.

168 *Force* implies that the produce can only be extracted from the soil by great expenditure of labour, in Italy on the other hand everything grows, and grows luxuriantly, without any toil (line 120).

Churlish, difficult to manage, and yielding but little, from *churl*, (A S *ceol*) which meant first, a countryman, then by an easy transition, a rough, ill-bred man, then a selfish, illiberal man. For the first sense compare Scott, *Lay of the Last Minstrel*, Introduction, lines 76, 79—

'It was not famed for village churls,

But for high dames and mighty earls.'

Bread, *to*, food in general.

169-174 Contrasted with lines 113-122 above.

Afford, supply the subject is *the barren hills*, the object *the produce*.

170 *But*, except

Man and steel, *to*, armed men, the meaning is not that Switzerland actually produces iron. Owing to the com-

parative smallness of the population which the country could maintain, large numbers of Swiss had to emigrate, and for many generations they supplied mercenary troops to the various states of Europe, the best known probably being the Swiss Guard of the later French kings down to the Revolution in August, 1792, when the Swiss were massacred in the palace of the Tuileries Cf also *Hamlet*, IV, 5, 97, where the Danish king calls for his "Switzers" to defend him

Soldier and his sword Here also the two nouns form one idea (the figure called *hendriads*)

171. *Vernal blooms*, spring flowers As a matter of fact, there is a considerable and varied vegetation in the Alps, right up to the line of perpetual snow, including both shrubs and many species of small flowering plants Some of the latter have been observed in flower at a height of 12 000 feet Cf. the lines from Wordsworth quoted in the note on line 208

Torpid, sluggish, as if from the cold, Latin *torpidus*, from *torpere*, to be stiff *Torpid rocks* is the object of *array*

Array, adorn or clothe. The first meaning of *array* is to set in order, its derivation being from the Old French *arrai* or *arroi* preparation, a compound of *roi*, order the latter substantive is of Scandinavian origin, being akin to the Swedish *reda* order, and the English *ready*.

172. *The lap of May* The *lap* is the loose part of a garment (A S *laeppa*, a loosely hanging portion), especially that part which rests on the knees when one sits down. Hence, as children are dandled on their mothers' knees, *lap* is used for a place in which anything is fostered or brought up, e g, we speak of a man being 'reared in the lap of luxury' May is a great month for flowers in England, hence the "lap of May" is the place where spring-flowers are produced and fostered It is described by Goldsmith as being, chilled by lingering winter,' which is as much as to say that winter lasts on into May, and prevents the spring-flowers from making their appearance until late in the month The opposite picture is given in the *Deserted*

Village, line 4—"And parting summer's lingering blooms delayed 'till, summer lasts on into the autumn months, and prevents the flowers from disappearing

The expression is a rather curious one, and commentators have endeavoured to explain it in other ways, but Shakspeare has some very similar expressions, e.g., *Sonnet* 98, 8—"From their proud lap pluck them (*the flowers*), where they grew" *Richard II*, V, 2, 47—"The violets that strew the green lap of the new-come spring" In Latin, also, *sinus*, from meaning a fold in the upper part of a garment, came to be employed for the bosom, the lap, or the womb

173 *Zephyr* The Greek and Latin *Zephyrus*, properly the west wind but used in poetry for any gentle breeze.

Sues, courts or woos, like a lover, literally, follows, from French *sui re* (present tense, *suis*), Latin *sequor*, I follow

The mountain's breast So again in line 233, and *Deserted Village*, line 191—"Though round its breast the rolling clouds are spread" Similarly a mountain has a head, foot, side, flank, etc.

174 *Meteors* This word is now confined to shooting-stars, and the masses of stone or iron which sometimes fall to the earth But *meteōros* in Greek meant simply "raised in the air" (*meta*, among, *aerem*, to raise) and hence was applied to any astronomical or "meteorological" phenomena, as we should now call them. Similarly Bishop Hall (17th century) speaks of *hail* as "an ordinary meteor." Goldsmith here appears to mean by it 'lightning'

Glare, emit a dazzling light, in line 71 the word was used as a substantive

Glooms, darkness the plural is unusual, but is apparently employed because the storm is not continuous, a fresh storm with fresh gloom comes on from time to time

Invest, cover as with a garment. Latin *investire*, from *vestis*, a robe The object of the verb is omitted, but "the mountain's breast" can be supplied from the previous line Milton (*Paradise Lost*, i, 208) has "Night invests the sea" in a similar sense. We also speak of *investing* a man

with power or with a certain office; and of a besieging army *investing* a town

175 *Content* = contentment, as in line 88.

Spread a charm, make life charming or agreeable.

176 *Redress the clime*, make amends for the severity of the climate Cf. *Deserted Village*, lines 421-2—

“ Still let thy voice, prevailing over time,

Redress the rigours of the inclement clime ”

A recent writer remarks—“ Hardly any other country has had to contend with so many natural disadvantages as Switzerland The difficulty of the country, the absence of coal and iron, the want of navigable rivers, the scanty produce of the soil in the more elevated districts, the want of seaboard—all these and other things increased the severity of the struggle in the race for wealth It is evident that agriculture alone could not suffice to provide for all the inhabitants, and thus it comes to pass that the Swiss have turned their energies in a remarkable manner to the establishment and development of manufactures. . . . The poverty of the country in the pre-manufacturing days accounts for, and to some extent excuses, the old and reprehensible practice amongst the Swiss of hiring themselves out as soldiers to the highest bidder”—(*Story of the Nations*, Switzerland, page 408)

Disarm, literally, deprive of its weapons, hence, render harmless

177 Though the peasant's hut is poor, and though his feasts are small, the latter clause being a poetical way of saying that his food is scanty Poor, poorly furnished

178 He sees that his humble lot is shared by all, i.e., that his fellow-countrymen are as poor as himself

Little, humble, insignificant.

179 *Sees* The subject is *he*

Contiguous, neighbouring (Latin *contiguus*, from *cum*, together—*tangere*, to touch) Cf *Deserted Village*, lines 303-4—

“ Where, then, ah, where shall poverty reside,

‘ To ’scape the pressure of contiguous pride ? ”

Palace, splendid house (Derived from Latin *palatium*, the imperial residence at Rome so called because it was on the *Palatine Hill*: the name of the hill itself is supposed to come from *Pales*, an old pastoral goddess)

Rear its head, rise to a height . forming, together with *palace*, the object of *see* *Rear* = raise, from the A S *racran*, the causal form of *re-an*, to rise *Rear*, in the sense of the back or last part, comes through the Old French *riere*, from the Latin *retro*, backward

150. *Shame*, to put to shame, and so make the peasant feel ashamed of

181 He sees no lord deriding the banquet; the construction being similar to that of line 179.

Costly, expensive in his tastes: a poetical use of the word, which is usually applied to things, not persons, in the sense of 'costing much.' It would, indeed, be possible to take it in the latter sense here the lord being a costly burden for the peasant to support; but the other explanation is preferable

Sumptuous, expensive and so luxurious, splendid. (Latin *sumptus* expense)

Banquet feast Originally a French word, a diminutive of *ban*, a bench or table, referring probably to the table on which the feast is spread, or possibly to the benches of the guests.

Deal See note on line 78 Goldsmith is not altogether accurate here In the eighteenth century "in Swiss lands, as elsewhere, we have the inevitable division into the two classes of governor and governed The patricians or plutocrats kept all power to themselves, and held sway over the ordinary burghers and common folk Unchecked rule and superiority and a life of ease and luxury on the one side - blind submission and toil on the other, especially in the rural districts The governors who ruled the land subject to the cantons or cities "kept up much state, possessed horses, carriages, and livery-servants, and kept open house — (*Story of the Nation* Switzerland, page 315-317) In the canton of Bern the peasants "had

attained unusual wealth by the excellent management and the strict administration of its government," which was an exclusive oligarchy (pages 319,320)

182 *Loathe*, feel disgust at (A S *lathian*, from *lath*, hateful)

Vegetable meal, meal off vegetables

183-4. The subject is still *he*, with which *calm*, *bred* and *contracting* agree; and *him* is reflexive, 'he fits himself.' Another way of taking the passage is to introduce a new subject *viz*, *Each wish contracting* in that case *him* is the ordinary object after *fits*, and *calm* and *bred* qualify it

Calm, contented Cf. *Deserted Village*, line 70—"Those calm desires, that asked but little room"

Bred, brought up Ignorance of palaces, sumptuous banquets, and a greater degree of comfort generally. Where such "ignorance is bliss, 'tis folly to be wise" seems to be the idea here, but contrast line 212

184. *Each wish contracting* If we adopt the first explanation given above, *contracting* is used actively, governing *each wish*, 'by limiting all his desires he adapts himself to his barren country' If we take the second explanation, then *contracting* is used intransitively, and *each wish contracting* is equivalent to 'the contracting (or limiting) of each wish;' cf note on line 79 *Contract*, literally, draw together (Latin *cum*, together, and *trahere*, to draw, past participle, *tractus*), hence, to narrow or lessen. Cf line 382

To the soil, i e, to his native country. As that is barren his wants must be few.

185 *Cheerful* qualifies *he*

Short, because he has too much work to do to permit of his lying long in bed

186 *Breasts*, literally, opposes the breast to, hence often applied to fighting against a storm or against waves Here the Swiss is represented as forcing his way against the keen, cold air In some editions *breasts* has been corrupted into *breathes*

Keen, sharp, cutting, the cold is so great as to seem to cut or pierce the body (*Keen* is connected with *len*, to

know, and *can*, so that the original meaning was 'knowing, able')

Carols, sings joyfully. (From Old French *carole*, a song or dance, from a Celtic word *koroll*, a dance) Similarly Scott (*Last Minstrel*, Introduction, line 14) says "He carolled, light as lark at morn" The songs of Swiss mountaineers are celebrated, see the note on the *Ranz des Vaches*, line 208

187 *Angle*, properly a fish-hook, but also used of the whole fishing-tackle, *i c.*, rod, line, hook and bait. Cf. Pope, *Windsor Forest*, lines 137, 138—

"The patient fisher takes his silent stand,
Intent, his angle trembling in his hand"

In this connection, the verb *angle* and the noun *angler* are more common words. The word itself is the A. S. *angel*, and though from the same primitive root is not the same word as *angle*, a bend or corner, which comes from the Latin *angulus*. The epithet *patient* belongs rather to the fisherman

Trolls. Derived through French from German *trollen*, to roll hence to troll in fishing is properly to pull the baited hook hither and thither, so as to give the bait the appearance of life. We also speak of "trolling a catch," *i c.*, singing a song, the parts of which are taken up by successive persons. Goldsmith here inaccurately applies the word to the water, not the bait.

The finny deep, *i c.*, a lake or river full of fish, which are sometimes called "the finny tribes." Goldsmith in the *Citizen of the World*, Letter 88 (Globe edition, page 229), has—"the best manner to draw up the finny prey." *Finny deep* is an extremely artificial expression of the kind which was popular earlier in the century, but not often indulged in by Goldsmith, cf., however the "warbling grove" of *Deserted Village*, line 361.

188 *Venturous*, bold (From the French *aventure* English has obtained two forms, *adventure* and *venture*) The epithet is transferred to the *ploughman*, just as *patient* is to *angle* in the last line; and the plough is called bold

because of the risks of working on a steep hill-side
For *venturous* we commonly use *venturesome*

Ploughshare, that part of the plough which cuts the earth
(*Share* is the A. S. *scca*, from *sceran* to cut, shear)

The steep, the mountain-side, as in line 104, and Milton,
Lycidas, 52—

‘ For neither were ye playing on the steep,

Where your old bards, the famous Druids, lie ”

Many travellers have remarked on the industry of the
Swiss in cultivating every available piece of ground,
however steep the slope, soil has frequently to be carried
to a spot in order to make a garden of it

189. *Den*, a wild-beast's cave (A. S. *denn*, probably
akin to *denu*, a valley)

Where, to which

Snow-tracks, foot-prints of an animal in the snow

190 *Drags*, i. e., he forcés the animal to come out of its
hiding-place into the open air, where he can kill it in
spite of its struggles, *drags* need not be taken as if he
literally laid hands on the brute

The savage, the wild beast, in this case probably a wolf
or bear *Savage* was formerly spelt *saliage*, and meant
“living in a wood” (Latin *silvaticus*, from *silva*, a wood),
in which sense Spenser several times uses it ‘The sub-
stantive is now limited to human beings, but Pope in his
translation of the *Iliad* uses it of a lion (18, 373) and of
a wild boar (17, 815)

Into day, i. e., daylight. Cf *Deserted Village*, line 41—

“No more thy glassy brook reflects the day ”

191. *Returning* qualifies *he*

Every labour sped, all his work being finished, an abso-
lute construction *Sped*, from *speed*, literally, to hasten a
thing to its conclusion, and then to accomplish generally,
the notion of quickness being dropped Cf Scott (*Last
Minstrel*, 2, 269)—“ And many a prayer and penance sped. ”

192. *Sits him down*. See note on line 32

The monarch of a shed He only possesses a hut, but; at any rate he is the ruler in it, and this helps to make him contented

193 *Smiles by his cheerful fire* Cf Gray's *Elegy*, line 21—

'For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care,
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share''

The fire is called *cheerful* because it cheers or gladdens those who sit by it, cf *Deserted Village*, line 33—"These round thy bowers their cheerful influence shed"

Round surveye looks round upon

194 *Look's faces*

Brighten at the blaze, become more cheerful under the influence of the bright fire *At here* expresses the cause, as in 'he rejoiced at the news' and similar expressions

195 *Partner, i.e.*, his wife the 'partner of his joys and sorrows' (A corruption of *parcener*, from Old French *parsonner*, literally a partitioner, from Latin *partitio*, a dividing)

Her board, supply of food, she is proud of the excellent meal she can give her husband

196 *Cleanly*, clean The suffix *-ly* is the A S *lic*, like. (Pronounced *cleenly*)

Platter a shallow plate or dish originally spelt *plater*, from Old French *plattel*, a plate

Board, table.

197 *Hap* perhaps. *Hap* is that which happens, fortune, chance whether good or bad

Pilgrim a wanderer or wanderer, as in line 413, and in Rogers' lines—

'Oft shall the pilgrim lift the latch,
And share my meal, a welcome guest'

Cf also the *Epistle to the Hebrews* XI, 13, "Strangers and pilgrims on the earth" Thus was the original meaning of the word which comes through French *pelerin*, and Italian *pellegrino*, from Latin *peregrinus*, a stranger it is more

commonly used, however, in the narrower sense of one who travels to visit some holy place

Led, i e, led by chance, a pilgrim who happens to have found his way thither.

198 *Many a tale*. The origin of this expression has been the subject of much discussion Trench supposed *many* to represent the Old French *mesme*, a household, hence a collection, or number of things Then *of* became corrupted into *a* (as has happened in several cases, *e g*, the form "man-a-war is found), and the origin of the expression being forgotten, *a* was mistaken for the indefinite article, and the following noun was changed to the singular to suit it. Thus "a many of men" became 'a many a men' and then "many a man" Another instance of the substantival use of *many* is the phrase "a great many," and Shakspeare has it several times, as in 'a many of our bodies—" (*Henry V*, IV, 3, 95) The derivation from *mesme*, however, has not been satisfactorily made out, *many* is the A. S. adjective *manig*, but the rest of Trench's explanation may still hold good.

Repay's the nightly bed, by gossiping about his travels makes a return to his host for the use of a bed, as we speak of "repaying a kindness" Similarly in the *Deserted Village*, lines 155,6—

"The broken soldier, kindly bade to stay,
Sate by the fire, and talked the night away

Nightly, used for a night In *Deserted Village*, line 174 —"To seek her nightly shed," *nightly* means 'used at night' Similarly Shakspeare (*Lucrece*, line 98) speaks of "nightly linen," *i e*, linen worn at night, and Milton (*Il Penseroso*, line 84), has 'To bless the doors from nightly harm, *i e*, simply 'at night' More commonly the word means 'every night'

199 *Every good his wilds impart*, every blessing which, etc *Wilds*, a barren country applied also to unexplored or uncultivated regions, *e g*, 'the wilds of Africa'

Impart, give a share of (Latin *impartire* or *imperire*, from *in* and *paris*, a share)

200 *Imprints*, impresses as if with a stamp

Patriot passion, the passion of patriotism *Patriot* (from Latin *patria*, fatherland) is used again as an adjective in line 157

201 *Mansion* See note on line 167 The hardships that surround life in such a country increase the value of the pleasures that they do enjoy

202 *Enhance*, increase derived through French from an old Provençal word *enansar*, to advance, from *enans*, before, a word formed from Latin *in*, to, *ante*, before just as from *ab*, from, and *ante*, was formed *avans*, whence Old French *avancer*, our 'advance'

The bliss, happiness

His scanty fund, i. e., which his scanty fund supplies His *fund* is his store of wealth, his possessions as a whole; others take it of his store of pleasures

203 *Conform*: with which it is in harmony, to which it adapts itself, compare "fits him to the soil" in line 181

204 *Lifts him to the storm*, raises him to the region of storms Cf the "stormy mansion" of line 167

205 *Scaring*, frightening, a word of Scandinavian origin, connected with the Icelandic *sljar*, timid. Hence a scare-crow is something set up in a field to frighten birds away

Molest, disturb it, make it uneasy. (From Latin *molestus*, troublesome)

206 *Close and closer*, for the more usual 'closer and closer' Shakespeare several times omits one inflection in a similar way, e. g., *Trout*, IV, 4. 6-7

"If I could temporise with my affection,
Or brew it to a weak and colder palate"

Richard II, III, 2, 64—"Nor near nor farther off than this weak arm"

207. *Loud noisy* *Torrent*, a mountain stream, which rushes down, the literal meaning of the Latin *torrens* being 'boiling, raging, from *torre*, see note on *torrid*, line 115

Whirlwind, properly a revolving storm of limited extent ; here put for storm in general. *Whirl* is a word of Scandinavian origin, meaning to turn rapidly round

208 *But bind him*, only bind him the more firmly. Mountaineers have generally been observed to be more passionately attached to their country than the inhabitants of level regions ; the scenery appears to make a deeper impression on the mind. With regard to the Swiss in particular, it was forbidden to play the celebrated *Ranz des Vaches*—simple melodies played while driving cows (*vaches*) to pasture—before the Swiss mercenaries in France, since they made those who heard them burst into tears and pine away or try to desert, in order to see their native land once more : hence Rogers (*Pleasures of Memory*, i) writes—

“The intrepid Swiss, that guards a foreign shore,
Condemned to climb his mountain-cliffs no more,
If chance he hears the song so sweetly wild,
Which on those cliffs his infant hours beguiled
Melts at the long-lost scenes that round him rise,
And sinks a martyr to repentant sighs ’

Similarly Wordsworth (*Tour on the Continent*) speaks of “those modulations” —

“Which, heard in foreign lands, the Swiss affect
With tenderest passion, leaving him to pine
(So fame reports) and die ; his sweet-breathed lute
Remembering , and green Alpine pastures decked
With vernal flowers ’

Mr Sankey remarks that in all this description of Switzerland Goldsmith betrays no appreciation of the beauty which now attracts to it thousands of admirers every year, similarly in the case of the Highlands Goldsmith complains that hills and rocks intercept every prospect, and much prefers Holland to Scotland as far as scenery is concerned (Letter to T. Contarine, from Leyden, 1754) In fact, “the love of wildness in nature has grown up since Goldsmith’s time” In the *Citizen of the World*, Letter 37, he writes—“The unlettered peasant, whose

views are only directed to the narrow sphere around him, beholds Nature with a finer relish, and tastes her blessings with a keener appetite, than the philosopher whose mind attempts to grasp an universal system."

209 *Charms, attractions, advantages* Barren, unproductive.

Assigned, granted (by Nature).

210 *Then wants but few*, i.e., being only few, an absolute construction. Similarly with the second half of the sentence

All may be either the adjective or an adverb qualifying *confined* in the sense of 'completely' *Confined, limited*

211-2 Yet let them not receive more praise than is really due to them. They are to be praised for having only few wants, but on the other hand their pleasures are correspondingly few, and this is a drawback. But in *The Bee*, No 5, Goldsmith speaks as if this might be desirable—"If frugality were established in the state, if our expenses were laid out rather in the necessaries than the superfluities of life, there might be fewer wants, and even fewer pleasures, but infinitely more happiness." This, again, is contradicted in the *Citizen of the World*, Letter 11 (Globe edition, page 101)—"Am not I better pleased in enjoyment than in the sullen satisfaction of thinking that I can live without enjoyment?" The more various our artificial necessities, the wider is our circle of pleasure, for all pleasures consist in obviating necessities as they rise. luxury, therefore, as it increases our wants increases our capacity for happiness." It is evident that on this, as on several other points, Goldsmith had not definitely made up his mind, and so gave expression to contradictory opinions.

212 If their wants *arise* now, their pleasures also are only few. *If* = while

213 *Stimulates, excites*

Beats, for the heart or feelings, as in line 111

214 *Redress*, satisfied, relieved; not quite the same sense as *redress* has in line 176. The commentators quote

from Goldsmith's *Animated Nature*, n 123—"Every want thus becomes a means of pleasure, in the redressing."

215 *Whence*, and hence, consequently

Such lands, the "barren states" of line 209

Each pleasing science, the knowledge of those things which impart the higher kinds of pleasure. *c g*, music, painting, *etc*

216 *Supplies*, furnishes what is desired, and so satisfies the desire Cf. *Citizen of the World*, Letter 11 (Globe edition, page 101)—"We then only are curious after knowledge, when we find it connected with sensual happiness. The senses ever point out the way, and reflection comments upon the discovery In short, we only desire to know what we desire to possess; and whatever we may talk against it, luxury adds the spur to curiosity and gives us a desire of becoming more wise"

217. *Unknown* The construction is 'To fill the languid pause, *etc...* ..is a thing unknown to them'

Cloy, more than satisfy the appetite, fill to loathing From Old French *cloyer* or *clœr*, to nail up, from *clo* or *clou*, a nail Latin *clar* is Hence *cloy* was used of 'filling up'

218 *The languid pause*, the interval of languor, when there is no desire for the sensual pleasures But "it is only among the poets we hear of men changing to one delight, when satiated with another..... After a full indulgence of any one sense, the man of pleasure finds a languor in all —*Citizen of the World*, Letter 11 (Globe edition, page 157)

Finer joy, more refined pleasures, such as are derived from literature and the fine arts But Goldsmith exaggerates in the last century "feeble though it was politically, Switzerland yet produced on all sides men of mark in science, in literature, in philosophy Zurich was a veritable poets corner —(*Story of the Nations*. Switzerland, pages 324-335)

219. 'Those powers that raise...*that* catch, and *that* vibrate...are unknown to them

Those pour ce q, the influence of music.

Raise the soul to flame. inflame the soul, fill it with lofty emotions For an illustration of the meaning read Dryden's celebrated Ode "Alexander's Feast; or the Power of Music"—

"Thus long ago .

Timotheus to his breathing flute

And sounding lyre,

Could swell the soul to rage, or kindle soft desire "

220 *Catch*. fasten upon, just as we speak of a fire catching a neighbouring house

Vibrate, quiver like the string of a musical instrument when touched, they send a thrill through the frame, i.e., the whole body.

221 *Level* unvaried and monotonous.

But, only

Smouldering, burning slowly without a flame; the word is connected with *smother*, the old form of *smother*, to choke or suffocate, since smouldering wood often gives off a thick suffocating smoke

222 *Unquenched*, unextinguished. The fire is not completely extinguished, nor on the other hand is it 'fanned' into an active blaze by a good draught of air but continues to smoulder

Want the hardships of their life these are not sufficiently great to render life quite impossible.

Unfanned. 'Strong desire' is compared to a fan, which by increasing the supply of air stimulates a fire into fresh life. (A S *fan* borrowed from Latin *fannus*, a fan to winnowing) The alliteration in *unquenched*, *unfanned*, *unfanned* is common in poetry Cf. *Deserted Village*, line 258—'Uncurved, unmolested, unconfined' Byron, *Childe Harold* II 179 9—'Without a grave unknelt, unconfined, and unknown

223 *Unmolested* by...

Raptures, extreme pleasure or excitement, which, as it were, carries a man out of himself, from Latin *rapiere*, to carry off

If raptures cheer, if they are excited by raptures

224 *High*, great, important. Cf "high day" for an especially holy day (e g, *St John*, XIX, 31) [Notice the phrases *high and dry*, applied to a vessel out of reach of the water, *high art*, *high life*, *the high seas*, &c., the open sea, etc]

Of once a year, equivalent to 'yearly,' the *of* converting *once a year* into an adjective

225. *Vulgar*, unrefined, coarse Latin *vulgaris*, from *vulgus*, the common people. These mountaineers cannot be stimulated by the "powers" mentioned in line 219, but only by drunken debauchery (*Vulgar*, in accordance with its derivation, sometimes simply means 'belonging to the common people,' e g., 'the vulgar tongue,' is the vernacular language)

Takes fire For the metaphor cf. line 219.

226 Till the pleasure of "wild excess" expires in the unconsciousness to which intoxication reduces them.

Debauch, excess in eating and drinking, especially the latter From Old French *des-* (Latin *dis-* away from) and *bauche*, the meaning of which is very uncertain Skeat is inclined to think it meant the frame of a building, in which case *desbauche* would mean taking away the supports of a building before it is finished, hence, reducing or corrupting, and so it was applied to dissipation generally

Expose Subjunctive mood, as in Shakspeare, *Tempest*, I, 1, 9—"Blow till thou burst thy wind"

227 *Not their joys alone*, it is not only their joys which.

228 *Morals*, &c., moral qualities; e g., the love and friendship which he mentions below

Low, of a low order, the virtues which they possess are not of an elevated character Goldsmith probably saw little of the upper classes of Swiss society, amongst whom "French culture reigned supreme, just as did French

fashions French manners, and it may almost be said, the French language'—(*Story of the Nations*, Switzerland, page 34)

220 *Sire* : *c*, does not advance, makes no progress.

Sire, father (French *sire*, Old French *sire*, from Latin *sir*, older) Except in poetry, the word is now used in this sense only of animals, especially horses.

230 *Unaltered* : *unimproved*. For the alliteration cf. line 222 above. At the present time Switzerland is noted for the excellence of her educational system, which in conjunction with the natural ability of the people and their thrifty habits has raised the country to a high degree of prosperity.

The first : *etc* equivalent to *moral* above : the word is a translation of the Latin *mor* from which *moralis* is derived.

Now, descend to be taken with *j* on *sire* to *etc* above

241-2 Their natures are too coarse for the finer feelings of love or friendship to make any impression on them : *fully-pointed*, therefore is emphatic.

Dart, arrow the metaphor is due to classical mythology which represented Cupid the god of love as armed with a bow and arrows. Goldsmith extends the metaphor to Friendship

252. *Fall*. The plural appears to be ungrammatical, but is due to the mention of both Love and Friendship, each of which is supposed to have its own dart : that they are fully distinguished is indicated by each having the possessive suffix. Cf. *Flower of War* *poet*, chapter 18, where the true reading is 'Dryden and Ronsard's manner are quite out of fashion' Shakespeare *III. Henry VI*, III, 3. 216 — My quarrel and this English queen's are one.

Beaute, with the fine point dotted.

Indurate, hardened : an uncommon word. (*Indurate* is properly a past participle itself being the Latin *induratus*, past particip' of *indurare*, to harden, from *du*, hard. Cf. *indure*.)

233 *Stern virtues* Such as courage (lines 170, 190) or patriotism (line 200). Mountaineers have usually been noted for their love of liberty, of Wordsworth (*Sonnets to Liberty*)—

'Two voices are there; one is of the sea,
One of the mountains, each a mighty voice;
In both from age to age thou didst rejoice,
They were thy chosen music, Liberty!'

234 *Falcons* a kind of hawk.

Cowering, crouching, sitting close. The word generally implies the idea of fear (though it does not appear to be connected with *coward* or *cow*, to terrify), but this of course is not the case here. Similarly Shakspeare says, "The splitting rocks cowered in the sinking sands"—(*II Henry VI*, *III*, 2, 97). The word is the same as the Icelandic *luna*, to lie quiet.

235. *The gentler morals*, the gentler side of the character, *morals* corresponding to *virtues* above.

Play, disport themselves. (Notice such phrases as the fountain is *playing*, he *played* his cards well, &c, made the best use of his opportunities, to *play* into a person's hands, &c, act so as to help or benefit him, etc.)

236 *Life's more cultured walks*, in a more cultivated and refined society. *Walk*, from meaning a 'path,' is often transferred to the course or conditions of life, the 'lower walks of life' are the lower ranks of society.

Charm the way, lend a charm (attractiveness) to the path of life, thus making it less tedious.

237 *These*, the "gentler morals," which are scattered like a flock of small birds by a hawk. The 'sterner virtues' have just been compared to falcons; that the "gentler" ones are also compared to birds is indicated by the word "pinions."

Far dispersed, scattered to a distance.

Timorous, frightened (Latin *timor*, fear.)

Pinions, wings, literally, feathers (in which sense Shakspeare uses the word, *Antony and Cleopatra*, *III*, 10, 4—"Hq

sends so poor a pinion of his wing'). Through French *pignon* from Latin *penna* or *penna*, feather, wing.

238 *Sport and flutter*, to amuse themselves by flying about. 'To *flutter*, properly, is to move the wings rapidly, without flying any distance

Kinder, more congenial, more suited to their nature, the word *kind* being closely connected with *kin* and *kindred*. Cf. *Described Village*, lines 69-74, where the 'gentle hours,' 'calm desires' and 'healthful sports' of the country are described as "far departing" to—

"Seek a kinder shore,

And rural mirth and manners are no more."

Again in the same poem, lines 398-406, the Rural Virtues are described as leaving the land.

239 *Kinder* As in the last line. *Skies* : *c*, climes or regions. as in Rogers, *Pleasures of Memory*, II, 91—
"And scales the Alps to visit foreign skies"

Ragn, prevail

240 *Bright domain*, the beautiful land over which she has dominion : see note on line 97.

241 *Gay sprightly land* The poet apostrophizes France *sprightly*, cheerful the word is a false spelling of *spritely*, *ic*, sprite-like, *sprit* being the same as *spirit*, both come from the French *esprit*, and Latin *spiritus*

Social ease, easy (not formal) manners in society J. S. Mill, referring to his early residence in France, says (*Autobiography*, page 60) "I even then felt, though without stating it clearly to myself, the contrast between the sociability and amiability of French personal intercourse, and the English mode of existence, in which everybody acts as if everybody else (with few or no exceptions) was either an enemy or a bore" At the same time Mr P. G. Hamerton, a competent critic, declines to accept their gaiety as necessarily evidence of a happy life "One reason for it is the feeling which is certainly healthy, that we ought not to trouble other people with private causes of sadness, but make an effort to be cheerful as a social duty. Another and a deeper reason is, that a light philo-

sophy seems wiser and more intelligent than a melancholy one, because the miseries of life are not worth dwelling upon unless they can be practically alleviated"—(*French and English*, page 389)

242 *Pleased with thyself*. The French are, perhaps, rather more apt than most nations to regard their country as the centre of the universe. Mr. Hamerton says, "They believe it to be the only perfectly civilised country in the world, the home of all the arts, of all scientific and intellectual culture"—(*French and English*, page 73)

Whom all the world can please, the Frenchman being so easily amused, of this Goldsmith proceeds to give an example from his own experience

243 *How often have I led* a lively way of saying 'I have very often led'

Led, acted as musical leader, i. e., set the time for the others to dance to. Cf the description of his adventures in France given by the Vicar of Wakefield's elder son (chapter XX.)—"I had some knowledge of music, with a tolerable voice, and now turned what was once my amusement into a present means of subsistence. I passed amongst the harmless peasants of Flanders, and among such of the French as were poor enough to be very merry, for I ever found them sprightly in proportion to their wants. Whenever I approached a peasant's house towards nightfall, I played one of my most merry tunes, and that procured me not only lodging, but subsistence for the next day" (See the Introduction to this poem, § 4)

Sportive, fond of amusement, playful, merry. *Choir*, in the original sense of the Greek *chorus*, "a band of dancers"

244 *Tuneless pipe*. *Pipe* is constantly used in poetry for a *flute*. *Tuneless* refers to the player's want of skill, and is intended to emphasize the ease with which the French can be amused. In the passage referred to above, the Vicar's son goes on to say that in Italy his skill in music could avail him nothing, since every peasant was a better musician than he was. He also remarks—"I once

or twice attempted to play for people of fashion, but they always thought my performance odious, and never rewarded me even with a tittle"—(Globe edition, pages 48-49)

Loue A large river of France, which flows through a very fertile country into the Bay of Biscay. *Murmuring*, of course, refers to the gentle noise made by the flowing stream

215 *Margin*, the edge of the river. (From Latin *margin-*, stem of *margo*, a border.)

216 *Freshened from the uale* The breeze was made fresh (i. e., cool) by blowing over the water

Zephyr. See note on line 173

217 *Haply* See note on line 197.

Touch The flute is played by breathing into a tube, the holes, or *stops*, in which are opened or closed by the action of the fingers (compare Milton, *Lycidas*, line 188—"He touched the tender stops of various quills") The epithet *harsh*, therefore, is applicable not so much to the *touch* as to the sounds which resulted from it

Faltering, hesitating, irregular

Still constantly.

248. *But*, only.

Mock'd, made a ridiculous imitation of. *All*, any kind of.

Marr'd, spoilt It was useless for the dancers to try and show their skill, when the music was so bad that they could not keep time to it

249 *Would* expresses the repetition of the act.

The village, by metonymy for 'the villagers

Wondrous. This word has a curious history The A. S. adjective *wundlic*, wonderful, became *wonderly*, used by Chaucer as an adverb Hence was formed an adjective *wonder*, also used as an adverb, and lengthened by the addition of the adverbial suffix *-ly* to *wonder* This word, originally an adverb, came to be used as an adjective, and from it was formed an adverb *wonderfully* *Wonders* and *wonderly* were then corrupted into *wondrous*

and wondrously. Finally wondrous itself is sometimes used adverbially, as in the phrase 'wondrous wise.'

250. *The noontide hour*, forgetting that it was twelve o'clock (noon); *tide* having its original meaning of 'time,' the A. S. *tid*, as in *evening-tide*, *Easter-tide*, etc. Instead of dancing they should have been getting their mid-day meal and enjoying a short rest during the hottest part of the day.

251 *All e all ages*, persons of all ages were alike in this love of dancing.

Dames, women; derived through French *dame* from Latin *domina*, a lady, feminine of *dominus*.

Of ancient days = old. Some take the exact meaning to be 'belonging to past times,' a poetical exaggeration; they were so old as hardly to belong to the existing generation. But though *ancient* is usually opposed to what is now existing, it is also used in the sense of what has long existed, so that *ancient days* would mean a life that had lasted long. Cf. the Scriptural expression 'the Ancient of days'—(*Daniel*, VII, 9).

252 *Maze*, the intricate movements of the dance. The word is also applied to a labyrinth, or confusing network of paths, and by old writers also to confusion of thought. Skeat says it is of Scandinavian origin, probably from a verb, the original sense of which was 'to be lost in thought,' hence to be in perplexity, and to be idle, the latter being the meaning of the Swedish *masa*. From *maze*, with the intensive A. S. prefix *a*, we get the verb *amaze* (formerly *amase*).

253 *Gestic lore*. *Lore* is learning or knowledge (the A. S. *lar*). *Gestic* is explained by Webster as meaning 'pertaining to feats of arms' (*gest* is an old word for exploit, the French *geste*), hence 'legendary'; so *gestic lore* = knowledge of legendary feats. But this does not seem very appropriate to the context. Mr. Dobson explains *gestic lore* as meaning 'traditional gestures or motions' and quotes Scott, *Peveril of the Peak*, chapter XXX, where Charles II. watches the dancing of Fenella, "and

seemed, like herself, carried away by the enthusiasm of the gestic art," but here it seems to mean simply 'the art of dancing,' so that *gestic lore* would be "skill in dancing."

254 *Frisled*, skipped about, danced (From Old French *frile* lively, a word of Scandinavian origin)

Beneath, i. e., in spite of

Three-score. Supply 'years' the "grandsire" was sixty years old, and yet danced with the rest

255 *Blest*, happy Goldsmith only depicts one side of French peasant-life; that there was another, we are reminded by the fact that only twenty-five years after these words were published, the French Revolution broke out

Thoughtless, free from care, gay The word is used in nearly the same sense in the *Deserted Village*, line 381—"Kissed her *thoughtless* babes with many a tear," i. e., unconscious of the trouble around them

256 *Idly busy*. They were busy, but it was with amusing themselves When two words of opposite meaning are combined as here the figure is called *oxymoron* (itself an instance of the figure, being derived from Greek *orys*, sharp, *môros*, foolish) A stock instance is Tennyson's—

'His honour rooted in dishonour stood,

And faith unfaithful kept him falsely true,

(in *Lancelot and Elaine*) The present instance was probably suggested by the oft-quoted Latin phrase (used by Horace) "*strenua inertia*," i. e., busy idleness Of Pope, *On an Unfortunate Lady*, line 81—"Life's idle business at one gasp he o'er"

Rolls their world away, their life passes away: *world* being used much as in the phrase "begin the world with very little," where it is practically equivalent to 'life' *Their* refers to the inhabitants of the realms, rather than to the realms themselves, as strict grammar would require.

257 Those arts that endear one mind to another are possessed by them, *i. e.*, those accomplishments which make men popular with their fellow-men

258 *Honour* here means the desire of distinction or reputation with others

Forms the social temper, regulates the state of feeling of society, *i. e.*, whatever is conducive to gaining reputation is encouraged by society.

259. *Honour, viz.*, that praise which is earned by either real or imagined merit, is the currency here.

Which is the object of *gains*

260. *Obtains* The subject is *worth*, the object a relative pronoun understood after *or*.

261 *Passes current* A metaphor from coins, which are 'current,' *i. e.*, are circulated, in those states which recognise their value. (*Current* comes through French from Latin *currere*, to run.) For a similar metaphor cf. Milton, *Comus*, 739—

“Beauty is Nature's coin, must not be hoarded,
But must be current.”

Mull uses the same metaphor in speaking of the French (*Autobiography*, page 59) After remarking on 'the low moral tone of what, in England, is called society,' he says that amongst the French "sentiments, which by comparison, at least, may be called elevated, are the current coin of human intercourse, both in books and in private life."

From hand to hand They praise and honour each other, and so the compliments pass "round the land from one to another

262. *Shifts*, changes its place, is exchanged

Splendid traffic. *Traffic* is from the French *trafiquer*, to trade, which is probably derived from the Latin *trans*, across, and an assumed verb *vicare*, to exchange, from *vicis*, change The interchange of compliments is called *splendid* because the compliments themselves are expressed in elegant language.

Mr Hamerton remarks that in the last century there was not so much difference, after all, between English and French manners; they were ceremonious in both countries. "English people bowed and were punctilious, they went through complicated little performances of graceful attitudes and expressions. In the first half of the nineteenth century the English became simple in their manners. The French kept to the ancient ways and so there was a great contrast. In the second half the French tendency is towards English simplicity"—(*French and English*, page 302). He tells an amusing anecdote of a French professor lecturing in the royal presence, when he announced that two gases would 'have the honour of combining before His Majesty'.

263 'The desire of 'honour' is not confined to courtiers but is found even amongst soldiers and rustics

Strays, wanders. (From old French *estraire*, a comparison of which with Italian forms shows that a *d* has been lost, and that the derivation is from Latin *strata*, *i e*, *strata via*, a paved way. Cf. Italian *strada* a street. Hence to *stray* is properly to wander about the streets.)

264 *An avarice*, an eager desire for. Here the noun, though abstract, has the indefinite article, to indicate that one form only of avarice is being spoken of, namely, that which has praise for its object. The phrase comes from Horace who says of the Greeks (*Art Poetica*, line 324), that they were 'avaricious of nothing but praise —*placet laudem nullius avaris*

265. *They please, are pleased*. They are polite and agreeable to their neighbours, who in return are agreeable to them, a continuation of the idea of 'traffic from hand to hand'. "The Frenchman's object is to make life a succession of little pleasures"—(Hamerton, *French and English*, page 386)

Esteem is the object of both *give* and *get*, they "give esteem," *i e*, express their esteem of others (= "they please"), in order that others may express their esteem of them (= "they are pleased").

266 They appear to themselves to be happy amidst this general agreeableness and esteem ; and since they think themselves happy, they *are* happy

Grow to what, i e, grow to be what

267 *Softer art* Compare the "gentler morals" of line 235 In both cases the comparative is due to the implied contrast with the "sterner virtues" The *art* is that of pleasing by means of compliments.

Supplies, in its ordinary sense of 'furnishes,' and not as in line 145 The object is *then bliss*, this art is the source of then happiness

268 *Room to rise*, opportunity for development. Ham- erton notes that "sham admiration in literature and art is a prevalent vice of the French mind The general rule is that a Frenchman will profess to admire what he thinks he ought to admire, even when he has no genuine ardour of admiration at his disposal"—(*French and English*, page 182)

269 *Praise too dearly loved*, equivalent to 'the loving of praise too dearly . enfeeble' Cf notes on lines 79, 438 With *warmly* (= eagerly) *too* must be repeated

270 *Enfeeble*, makes feeble. Here the prefix *en* gives a causal force, as in *enable*, *endear*

Internal strength Because it makes everything depend on the approbation of those *outside* oneself

271 *Within itself unblest*, having no source of pleasure within itself

272. *Leans on another's breast*, a metaphorical expression for 'depends on another' Compare what Goldsmith says at the end of the *Good-Natured Man*—"He who seeks only for applause from without, has all his happiness in another's keeping"

273 *Ostentation*, unnecessary and boastful display—the quality being personified, like *vanity* and *pride* in the succeeding lines

Tawdry, showy but not in good taste, and not of real value The word is first used by Spenser and others (*e g*, Shakspeare, *Winter's Tale*, IV., 3, 253) in the phrase *tawdry*

lace meaning a rustic necklace, and is explained as originally meaning a necklace bought at St Andry's fair, held in the Isle of Ely and elsewhere, on October 17. (others say that St. Andry died of a swelling in the throat, which she considered a punishment for having in her youth been fond of wearing necklaces) *Tawdry* therefore is a corruption of *St. Andry*, itself a corruption of St Etheldrída, who founded Ely Cathedral. Articles bought at such a fair are naturally more showy than valuable. hence the modern meaning of the word

Art, cleverness

274 *Pants for*, literally, breathes quick through its eagerness for. Cf. line 69

Vulgar. See note on line 225.

Impart See note on line 190. Hamerton writes—"The present French rural aristocracy is thrifty, but the old ideal of a French nobleman included largeness and even prodigality in money matters, which led to the ruin of many a noble house. Even now it is not thought well to be too thrifty in high situation"—(*French and English*, page 250).

275 *Pert*, impudent (Shakspeare uses it in the sense of 'lively'—"Awake the pert and nimble spirit of mirth"—*Midsummer Night's Dream*, I 1, 13). It has two sources. in some cases it is used by old writers in the sense of open or evident, where it is a corruption of *apert*, from Latin *apertus*, open. But in other cases it seems to mean 'smart;' e.g., Chaucer has "proud and pert," and Spenser "perke (an older form) as a peacock" In this sense Skeat derives it from a Celtic source seen in the Welsh *pert*, smart

Grinace, a distortion of the face, here expressing self-satisfaction (The word comes through French from a Scandinavian word *grima*, a mask for the face) *Pert grinace*, therefore, means the impertinent and self-satisfied look of a vain person

276 *Trim*, decorates. Cf. note on line 41.

Frize, a kind of coarse woollen cloth, from the Old French *drap de frise* (or *frize*), i. e., cloth of Friesland, a province of the Netherlands. From this also come the verbs *frize* and *frizzle*, to curl (hair, etc.) or render it rough, and perhaps also *frize* in the architectural sense, as part of a column.

Copper lace, in imitation of the gold lace worn by rich men. This is the sort of "ostentation" which is "tawdry."

277. *Beggar*, used as an adjective, as in Tennyson's poem of the "Beggar Maid." *Beggar pride* stands for those who are proud but poor.

Defrauds her daily cheer, stints, cuts short, the supply of daily necessities, in order to be able to afford to give one splendid entertainment in imitation of those who can afford to live in good style all the year round. *Cheer* is from the Old French *chiere*, the face, from Low Latin *cara*, face, from Greek *kara*, the head. Hence *cheer* meant originally face or look (cf. "Be of good cheer"), then gaiety, and then that which gives gaiety, an entertainment or feast. Here the daily supply of food is spoken of as being defrauded or cheated, by being cut short. 'This same "beggar pride" shows itself in other forms. Goldsmith's own father, "to elevate the pretensions of one child, and adapt them to those of the man she had married, inflicted beggary on the rest," by binding himself to pay £400 as the dowry of his daughter Catherine, who had married the son of a gentleman of a good property—(Forster, i., 21).

278. *To boast*, in order to be able to boast about. *Boast* is a word of Celtic origin, e. g., in Welsh the substantive is *bost*, the verb *bostian*.

279. *Still*, always.

Shifting, changing, variable. Cf. line 262.

Draws, in the direction in which fashion draws it.

280. *Not weighs*, and does not weigh, or take into account.

Self-applause, self-approbation, the approval of a good conscience; the value of this is something real (*solid*),

not mere tawdry show. Cf Pope, *Essay on Man*, IV., 255-6—

‘ One self-approving hour whole years outweighs
Of stupid starers and of loud huzzas ’

With Goldsmith's estimate of the French may be compared Young's remark (Preface to *Night-Thoughts*, VII)—‘ A land of levity is a land of guilt. A serious mind is the native soil of every virtue, and the single character that does true honour to mankind ’ Johnson also disliked them as he did most foreigners “The French,” he said, “are a gross, ill-bred, untaught people”—(Boswell's *Johnson*, Morley's edition, III, 299)

281. *Other mind*, a different temper or disposition.

Fancy, imagination A corruption of *fantasy*, the Old French *fantasic*, from Greek *phantasia*, a making visible, imagination, from *phaino*, I make to appear, from the same source comes our *phantom*, or apparition

282 To where Holland lies embosomed in the deep.

Embosomed, sunk in the midst of, as if inside a person's bosom an emphatic way of indicating that a large part of Holland is below the sea-level In his *Animated Nature* Goldsmith says that ‘ the whole kingdom of Holland seems to be a conquest upon the sea, and in a manner rescued from its bosom The surface of the earth, in this country, is below the level of the bed of the sea and I remember, upon approaching the coast to have looked down upon it from the sea, as into a valley ’

283 *Iethinks* it seems to me Here *me* is the dative case and *thinks* (formerly *thanketh*) is from A S *thyncean*, to seem *thencan*, to think, is quite distinct

Patient alludes to the industry with which the Dutch have rescued their country from the sea and cultivated it in the highest possible degree

284 *Leans against* A strong expression, like “embosomed in the deep” above. The ocean is, as it were, held up in its place by the sea-walls and dykes of Holland.

Mr. Dobson compares Dryden, *Annus Mirabilis*, 164, 2—
 "And view the ocean leaping on the sky," i. e., at the
 horizon.

285 *Sedulous*, diligent; Latin *sedulus*, literally, sitting
 at one's work, from *sedere*, to sit. *To stop*, in stopping; like
 the Latin use of the infinitive after certain adjectives in
 poetry. In the *Deserted Village* Goldsmith has "unprac-
 tised to fawn" (line 145), "careless to scan" (line 161),
 "skilled to rule" (line 195). *Sedulous* of course qualifies
Teasons

The coming tide, the advancing sea, which would over-
 flow the country unless kept out by dykes

286 *Rampire*, an old form of 'rampart,' i. e. an em-
 bankment of earth surrounding a fortified position; here
 applied to the sea-dykes. *Rampire* is from the old French
rempar (another form is *rempart*, whence our *rampart*),
 from *reparer*, to put again into a state of defence; from
re—again, *em*—for *en*, in and *parer*, to defend, from Latin
parare, to get ready Dryden uses this old form *Aeneid*,
VII., 213—"The Trojans round the place a rampire cast,"
 cf. Shakspeare, *Timon*, I. 1, 47—"Set but thy foot against
 our rampired gates" *The rampire's pride* is equivalent to
 'the proud rampart:' cf. *Deserted Village*, line 351—
 'The rattling terrors of the snake' (=the terrible
 rattle-snake); and Shakspeare, *Comedy of Errors*, III, 2,
 36, "the meaning of your words' deceit" (=your deceitful
 words)

Pride refers to its height and imposing appearance;
artificial, as being made by man

Onward to be taken with *seems to grow*, he seems to see
 the dyke gradually extending.

287. *Diligently slow*. A kind of oxymoron (see on line
 256) The work, to be well done, must be done slowly;
 but this slowness does not indicate any want of diligence.
 The phrase recalls the Latin proverb, *festina lente*, make
 haste slowly.

288. *Firm*, an adverb qualifying 'connected'

Bulwark, a rampart or fortification, hence applied me-

tautologically to other means of defence (as when the navy is called the bulwark of England), and even to men. Except in poetry, it is now usually applied only to the side of a ship above the deck (The word is of Scandinavian origin, from the Danish *bulværk*)

289 *Its long arms* Some take this to mean that the dyke is being built by running out two embankments to meet each other, these then would be the *long arms*, and on their meeting the water inside them would be pumped out, and the land reclaimed. But the dykes are often supported by great buttresses which run out into the sea, and these may be what Goldsmith had in his mind

The watery roar, = the roaring waters of the sea. For the inversion of the substantive and adjective of Shakespeare, *Sonnet* 9, 13—

"No love towards others in that bosom sits

That on himself such murderous shame commits,"

(= Shameful murder), and a striking instance in *Romeo*, IV., 1, 100—"Paly ashes" for 'ashy paleness."

290 *Scoop out*, digs out the reclaimed land is, by a poetical inversion, represented as being dug out of the sea though of course what is really emptied out is the water. A *scoop* is a vessel with a long handle, used for dipping out liquids; the word is of Scandinavian origin.

An empire, an exaggerated expression for a large tract of country

Usurps, takes possession of; the word implies that the previous occupant is *forcibly* dispossessed. From the Latin *usurpare*, derived by some from *usu rapere*, to seize for one's own use.

291. *Pent*, shut in, i. e., into its narrower bed. past participle of *pen*. The simple verb does not seem to be found in A. S., but the compound *on-pennan*, unfasten, occurs, Skert connects it with *pin*, (which also means a peg), from Latin *pinnæ* (or *penna*), properly a feather

Strong o'er the pile. The *pile*, or mass, is the dyke; see note on line 16, and for the meaning of the passage cf. the quotation given in the note on line 282. Of course

the sea cannot *literally* rise higher than the dyke (except perhaps occasional waves), else the country would be inundated, but in order to break the force of the waves, these huge embankments are built with a very gentle slope seawards, so that at high water the waves run up nearly to the summit.

292 *Amphibious* The reclaimed portion had been water and was now land, so that it might be said to partake of both natures. The term is most commonly applied to animals capable of living both on land and in water, e. g., frogs, alligators, the hippopotamus, etc. : from Greek *amphi*, on both sides, *bios*, life.

Smile, look prosperous and fertile ; cf. line 122.

293 *Slow*, sluggish, there being little or no current, owing to the general flatness of the country. Cf. the "lazy Scheld" in line 2

Canal, an artificial channel, along which boats are often drawn by horses. they are numerous in Holland. From Latin *canalis* a cutting, channel ; not connected with *canna*, a reed, but akin to Sanskrit *lhan*, to dig

Yellow-blossomed covered with yellow flowers ; variously explained as referring to the plants of the "buttercup" kind, which abound on marshy soil or to the tulips and other bulbs, of which the Dutch are great cultivators

294 *Willow-tufted*, tufted with willows, a tree which grows by the side of the water and which is usually cut in such a way as to present a tufted (or clustered) appearance, these willows, therefore, look like a row of tufts along the bank

Gliding, i. e., moving along some canal or river, slowly and silently. Similarly A. J. C. Hare writes in *Sketches in Holland*—"We found ourselves at once on the edge of an immense expanse of shimmering river, with long rich meadows beyond, between which the wide flood breaks into three different branches. Red and white sails flit down them. Here and there rise a line of pollard willows or clipped elms."

295 *Markt* market of which the word is a contracted form (*Markt* is from Old French *marchet*, from Latin *mercatus* trade, from *mercari*, to trade)

Cultivated, probably meaning *well-cultivated*, like the cultivated farm of *Deserted Village*, line 10

With this description of the appearance of Holland compare what Goldsmith says in a letter of 1754 (from Leyden) to his uncle Thomas Contarine—"Nothing can equal its beauty, wherever I turn my eye, fine houses elegant gardens, statues, grottos, vistas, presented themselves, but when you enter their towns you are charmed beyond description No misery is to be seen here, every one is usefully employed"

296 *A new creation* The reclaimed land may be looked upon as newly-created, at any rate as far as its usefulness to man goes

He, &c, oceans

Reign, rule, dominion: Latin *regnum* a kingdom, in which sense *regis* is sometimes used, as by Milton (*Paradise Lost*, l. 513)—"A shout that frightened the reign of Chaos and old Night" This would make equally good sense here

297 *Around* on all sides an adverb

The wave-subjected soil Various explained as "lying below the level of the waves" or "liable to inundations," or "subject to the waves so long as to be unproductive"

298 Taking either of the first two explanations given above the *soil* will be particularly that of making and repairing the dykes, but if we adopt the third, then it will refer to the labour of raising crops on such sandy and salt-impregnated soil

299 The toil, at first imposed by stern necessity, becomes the *habit* of industry which forms a regular feature in the Dutch character

300. *Begets*, produces, gives rise to

301 *Hence, &c* Consequently, all the advantages which spring from opulence, and all the corresponding disadvantages, are to be found here *Opulence*, wealth. (Latin *opulentia*, from *ops*, resources, wealth.)

302. Here a relative pronoun must be supplied: 'those evils *which* superfluous treasure brings' *Superfluous treasure*, unnecessary wealth *Superfluous* literally means overflowing, from Latin *super*, over, and *fluere*, to flow.

303 *Are*. Strictly speaking, the plural is ungrammatical, the subject being "all the good." But it is accounted for by the coupling of "all those ills" with 'all the good,' the two are obviously distinct subjects, with a common predicate Cf. Shakspeare, *I Henry IV*, II, 4, 92—'Old Sir John, with half a dozen more, are at the door' On the other hand, in *Richard III*, IV, 3, 49, we have "Ely with Richmond troubles me more," here only one idea is meant to be conveyed, 'Ely's having joined Richmond'

304. *Convenience*, the comforts of life

Arts, a knowledge of the arts Cf the note on the next line. In painting, especially, the Dutch artists have been very famous.

305. *View them closer, i.e.*, if you view them more closely.

Craft, cunning, deceit This word (A. S. *cræft*, akin to German *Kraft*, power) originally meant strength or skill, in which sense Chaucer uses it Hence, from skill in a trade it came to mean the trade itself, (cf *Acts*, XIX, 25—'Ye know that by this craft we have our wealth,' and the word *handicraft*) Then it was applied to skill used for bad purposes, i.e., cunning or trickery. The word *cunning* itself is another example of this degeneracy, having originally meant "knowing," from A. S. *cunnan*, to know

Holland was a striking example of a commercial State, and as Goldsmith's views of political economy led him to set his face against "trade's proud empire," he naturally selected the Dutch to enforce his opinions In so doing he has been very unjust to their character Professor Thorold Rogers writes that the success of Holland was "the beginning of modern political science and of modern civilisation" Moreover Holland taught Europe "progressive and rational agriculture It was the pioneer in navigation and discovery It produced the greatest jurists of the seventeenth century. It was pre-eminent in

the arts of peace. The presses of Holland put forth more books than all the rest of Europe did. It had the most learned scholars. The languages of the East were first given to the world by Dutchmen. It was foremost in physical research, in rational medicine. It instructed statesmen in finance, traders in banking and credit, philosophers in the speculative sciences. For a long time that little storm-vexed nook of N.-W. Europe was the university of the civilised world, the centre of European trade, the admiration, the envy, the example of nations'—(*Story of the Nations*, Holland, pages ix-vi.) It is true that a series of long wars had produced some effect on Holland's prosperity during the period immediately preceding Goldsmith's visit to Leyden; "the old spirit," it is said, had been exhausted in the Republic. The Dutch were no longer disposed to emulate the military endurance of their forefathers. A nation of heroes had been turned into a nation of pedlars. "And yet," continues Professor Rogers, "for two generations and more after 1716, commercial Holland was the envy and admiration of other European nations, and the causes of Dutch prosperity were carefully examined," (page 389). The fact is that in 1748 the House of Orange at last succeeded in establishing themselves firmly as hereditary rulers, and the Dutch seem undeniably to have been guilty of a great deal of servile adulation towards them. But after all, Holland was a very small state for generations it had to struggle against the two greatest Continental powers, Spain and France, and if the Dutch, exhausted by the long conflict, placed the supreme power in the hands of one family, who they hoped would get them out of their difficulties, they are not much to be blamed.

396 *Bartered*, exchanged, traded away. *Barter* is the old French *barater*, to cheat, or exchange—a significant combination.

In the *Citizen of the World*, Letter 56, (Globe edition, page 178), Goldsmith makes a Chinaman say—"In Asia, I find the Dutch the great lords of all the Indian seas; in

Europe the timid inhabitants of a paltry state. No longer the sons of freedom, but of avarice, no longer assertors of their rights by courage, but by negotiations, fawning on those who insult them, and crouching under the rod of every neighbouring power." Cf. note on line 92.

307. *Superior charms*, greater attractiveness

308. *Needy*, those in need of the means of living, the poor.

It, their freedom; they put themselves in the power of the rich man in return for his money. Cf *Vicar of Wakefield* (chapter XIX)—"The possessor of accumulated wealth, when furnished with the necessaries and pleasures of life, has no other method to employ the superfluity of his fortune but in purchasing power. That is, differently speaking, in making dependants, by purchasing the liberty of the needy or the venal, of men who are willing to bear the mortification of contiguous tyranny for bread Those, however, who are willing to move in a great man's vortex, are only such as must be slaves, the rabble of mankind, whose souls and whose education are adapted to servitude, and who know nothing of liberty except the name."

Buys, as the context shows, here means 'buys control over the liberty of other men,' not, as would be more usual, buys his own freedom

309 Grammatically *land* and *den* appear to be in apposition to a substantive implied in the following *here* (= in this country). The phrase occurs in the *Citizen of the World*, Letter 35 (Globe edition, page 142)—"Into what a state of misery are the modern Persians fallen! A nation famous for setting the world an example of freedom is now become a land of tyrants and a den of slaves"

310 *Seek dishonourable graves*, i.e., act in such a way that after death their memories will not be held in esteem but in dishonour. It has been pointed out that the

expression occurs in Shakspeare, *Julius Cæsar*, I. 2, 35—

“He doth bestride the narrow world

Like a Colossus, and we petty men

Walk under his huge legs and peep about

‘To find ourselves dishonourable graves’”

311 *Bent*, i. e., bending under the yoke of slavery

Conform, adapt themselves. Cf. line 203

312 *Dull* Cf. Goldsmith’s remarks on the Dutch in the letter referred to in the note on line 295—“Their pleasures here are very dull, though very various You may smoke, you may doze, you may go to the Italian comedy, as good an amusement as either of the former... I never see a Dutchman in his house but I think of a magnificent Egyptian temple dedicated to an ox.”

Slumber in the storm, remain still and unmoved, even though a storm is blowing

313 *Heavens*, an exclamation of surprise.

How unlike, etc, they are very unlike their ancestors

Belgic sires of old, their ancestors the Belgæ At the time of the Roman conquest of Gaul, the N-E part from the Seine to the Rhine was occupied by a number of tribes, grouped under the common name of *Belgæ*, of whom Caesar writes (*Gallie War*, I, 1), that they were the bravest of all the Gauls, since they were the furthest from Roman civilisation and had least intercourse with merchants This country became the province of *Gallia Belgica*, which has of course given rise to the name *Belgium*. But it will be seen that the Belgæ extended over a far wider territory than either Belgium or Holland; the latter country to a great extent was still under the sea, and what there was of it was inhabited chiefly by the *Batai*;

314 The adjectives qualify *Belgic sires*

315. *War in each breast*, each ‘Belgic sire’ was full of warlike ardour (Nominative absolute, as again in the next clause)

Freedom on each brow. Each had the open and frank look of a free-born man, not the appearance of a dull slave, bent to servitude.

316. This resumes the construction of line 313. 'How unlike are the modern Dutch both to their Belgic sires of old and to their British neighbours now.' The transition to the British may have been partly suggested by the ancient connection of the Belgæ with Britain; Caesar mentions that the maritime parts of the island were largely occupied by Belgæ who had crossed over from their own coast (*Gallie War*, V, 12)

317. *Fired at the sound*, excited, inspired, by the name *Britain*; qualifying *genius*. The expression seems to be borrowed from Addison (*Letter from Italy*), who has "Fired with the name," of "Nassau" : c, William III

Genius. The Romans regarded the genius as a sort of tutelary deity or guardian spirit, who watched over a person or place. Sometimes a man was represented as having two geni, one good, the other bad, an idea which has passed into common use in English. The word was also applied to what we may call the spirit of social enjoyment, or the taste for good living; but in the Latin writers it very seldom has its usual modern sense of great ability or talent. Goldsmith here uses it as a personification of his poetical fancy, for which the word *muse* is generally employed. "This, perhaps, is the reason why he makes it feminine ("her wing"), when in Latin *genius* is masculine. but in *Deserted Village*, line 59, he makes *labour* also feminine, though *labor* is masculine—"For him light labour spread her wholesome store"

Spreads her wing, as a preliminary to flying

318. *Where*, : c, to the place where

Counts, attracts, or woos. The whole is a poetical way of saying "lies in the west."

The western spring. It is implied that spring is earlier and milder in the west of Europe, than further east. It is well known that the warm Gulf-stream exercises a very marked influence on the climate of the British Isles.

319. *Lawns*, properly open spaces, especially in woods; from Old French *lande*, an open shrubby plain. Milton uses it in the sense of open pasture (e. g., *Nativity Ode*,

line 85—"The shepherds on the lawn... sate chatting." *Lycidas*, line 25—"Together both, ere the high lawns appeared we drove afield"); and that appears to be very nearly its sense here, *i.e.*, grassy fields or downs. The word is now usually applied only to level pieces of ground, covered with turf, in gardens

That scorn Arcadian pride, so superior to those of Arcadia that they despise the latter, in spite of their celebrity. Arcadia was a mountainous country in the centre of the Peloponnese, the inhabitants of which were laughed at by the other Greeks for their stupidity. But their simple pastoral life attracted the notice of the later Greek and Roman poets, who took Arcadia and its people as the ideal of rustic beauty and happiness; *e. g.*, Virgil—"Still sing, Arcadians, to your mountains; Arcadians alone are skilled in song.. Here are cool springs here are smooth lawns and groves," *etc* (*Eclogues*, X, 81, 42) This conventional treatment has been followed by many modern writers; Sir Philip Sidney wrote a pastoral romance, called "Arcadia" (published in 1590), and Milton composed part of a 'mask' named the 'Arcades,' (Arcadians)

320 *Famed Hydaspes*, one of the rivers of the Punjab, now the Jhelum, and called by Horace (*Odes*, I, 22, 7) *fabulosus*, 'famed in stories,' which doubtless suggested Goldsmith's epithet.

321 *Gentlest breezes* An impartial judge would hardly apply such terms to the easterly and north-easterly winds of an English March.

Stray, wander - qualified adverbially by *all around*.

322 *Melts, i.e.* sounds softly and tenderly The number of singing-birds in England constitutes one of its greatest attractions in the eyes of any lover of Nature

Spray, the same word as *sprig*, a small shoot or branch of a tree, of Scandinavian origin, akin to Danish *sprag*, Icelandic *sprei*, a stick This must be distinguished from spraying foam tossed off water, which is a different word, perhaps derived from Dutch.

With this description of England compare *Citizen of the World*, Letter 114 (Globe edition, page 261), where Goldsmith speaks of "the vernal softness of the air, the verdure of the fields, the transparency of the streams. Here Love might sport among painted lawns and warbling groves, and revel upon gales, wafting at once both fragrance and harmony." Addison does not speak quite so favourably in his *Letter from Italy*—

"We envy not the warmer clime that lies
In ten degrees of more indulgent skies,
Nor at the coarseness of our heaven repine,
'Tho' o'er our heads the frozen Pleiads shine :
'Tis liberty that crowns Britannia's isle,
And makes her barren rocks and her bleak mountains smile."

323 *Creation's mildest charms*, the beauties of Nature in their mildest form. Britain has beautiful hills, rivers, lakes, forests, etc., but on a small scale, it is not all mountains, like Switzerland, nor all a level plain like Holland. The climate, too, is mild; neither extremely hot, nor extremely cold. Accordingly in the next line he asserts that *extremes* (i. e., extreme qualities of any kind) are not found in the physical aspects of the country, but only in the dispositions of the men who live there.

321 *Extremes*, such as the "daring aims irregularly great" of line 326, and the "pride" and "fierce hardness" subsequently described. Cf. the preceding note. *Are*, exist, are found.

The master, the owners of this land, *viz.*, Englishmen: the singular is used in a general sense of the whole class.

325 *Stern*. Not to be taken with *Reason*, but as an adverb (or possibly with *state*). *Stern* is the A. S. *stýrne*, severe, which would probably have passed into English as *sturn*, but for the influence of the other *stern*, meaning the hinder end of a vessel; a word of Scandinavian origin.

'*State*, authority.

326 *Irregularly great*, i. e., great in spite of their irregularity in going beyond narrow rules and conventions.

This has been taken to qualify *reason*, *state*, or *aims*; the last is preferable

327 Each of the clauses here is absolute in its construction, as in line 315

Port, bearing, manner (Literally, the way in which the body is carried, from Latin *portare*, to carry. *Port*, a harbour, is from the Latin *portus*, closely akin to *porta*, a gate, from which comes a third word *port*, meaning a gate, or opening, such as those in the side of a ship) Cf. Milton, *Comus*, line 297—'Their port was more than human, as they stood

328 *The lords of human kind*, i.e., Englishmen—(*Human kind* is of course equivalent to *mankind*) The modesty of the assertion is about on a level with that of Goldsmith's soldier, who states (*Essay* 21) that "though we had no arms, one Englishman is able to beat five French at any time. At the same time it must be remembered that by her wealth, commerce, and naval power England had reached an extraordinarily influential position; whilst she had fewer rivals than at the present day. Holland, Portugal, Spain had declined Italy, Germany, Russia, the United States did not exist as powers, or were of little account. In comparing the English and French from a physical point of view, Mr Hamerton remarks—"The English are by nature incomparably the finer and handsomer race of the two, but their industrial system, and the increasing concentration in large towns, are rapidly diminishing their collective superiority, though it still remains strikingly visible in the upper classes. The French are generally of small stature . . . but often muscular and capable of bearing great fatigue"—(*French and English*, page 13)

With reference to this passage (lines 325-331) Boswell relates under date of October 23rd, 1773—"We talked of Goldsmith's *Traveller*, of which Dr Johnson spoke highly, and while I was helping him on with his great-coat, he repeated from it the character of the British nation, which he did with such energy that the tear started into his eye —(Morley's edition, V. 263)

Pass by, pass before me ; as if they were being reviewed.

329 *Intent on*, (agreeing with *lords*), with their attention fixed on *Latin intentus*, past participle of *in-tendere*, to stretch towards

High designs, the "daring aims" of line 326

330. *By forms unfashioned*, not the product of formal observances and ceremonies. To *fashion* (Old French *fachonner*, to form) is to give shape to a thing, to mould it.

Fresh from Nature's hand, freshly produced by Nature ; they represent Nature's own work, unspoiled by custom and artificiality

331. *Fierce*, bold, highspirited, the most common meaning of the Latin *ferox*, with which *fierce* is cognate, though it appears to be directly derived from *ferus*, savage, through the French *fier*, proud. In English the word usually has a bad sense - but compare *II. Henry VI*, IV, 9, 45—"He is fierce, and cannot brook hard language," i.e., proud, spirited.

Native, natural, as in *Deserted Village*, line 425—"States of native strength possessed."

Hardness of soul firmness of mind; resolution

332. *True to*, faithfully maintaining, or adhering to, of the common phrases 'true to his friend,' 'true to his party'

Imagined right, what they imagine to be their rights

Above control Cf. 'ungovernably bold' in line 314

Yet the English have usually been regarded as a peculiarly law-abiding race.

333 *Boasts these rights to scan*, boasts that he scans these rights, i.e., boasts that he can criticise political and constitutional questions.

Scan, like the Latin *scandere*, means to examine the metrical arrangement of a verse, and then to examine anything closely. *Scandere* also meant 'to climb,' in which sense Spenser uses the past participle *scand* (for *scanded*); the form of this participle led to the mistaken formation of a verb *scan*, when the more natural form would have been *scand*

354. *Venerate, respect himself* As man, as a free and rational being, not a brute beast or a slave - Cf *Citizen of the World*, Letter 4 (Globe edition, page 92)—“Pride seems the source not only of their national vices, but of their national virtues also. An Englishman is taught to love his king as his friend, but to acknowledge no other master than the laws which himself has contributed to enact. He despises those nations, who, that one may be free, are all content to be slaves . . . The lowest mechanic looks upon it as his duty to be a watchful guardian of his country's freedom.” Defoe, in his *True-born Englishman*, writes—

“The meanest English plowman studies law,
And keeps thereby the magistrates in awe,
Will boldly tell them what they ought to do,
And sometimes punish their omissions too,”

With the preceding description of England may be compared Thomson's in the *Castle of Indolence*, II., 18—

“He liked the soil, he liked the clement skies,
He liked the verdant hills and flowery plains :
‘Be this my great, my chosen isle, (he cries)
‘This, whilst my labours Liberty sustains,
This queen of ocean all assault disdains’
Nor liked he less the genius of the land,
‘To freedom apt and persevering pains,
Mild to obey and generous to command, [laud.”
‘Tempered by forming Heaven with kindest, firmest

355. *Thine, Freedom, etc* These blessings are due to thee, Freedom Addison apostrophizes Liberty in his *Letter from Italy* in a similar way—

“O Liberty, thou goddess heavenly bright,
Profuse of bliss and pregnant with delight
Eternal pleasures in thy presence reign,
And smiling plenty leads thy wanton train.

‘Thee, goddess, thee Britannia's isle adores.’

Pictured here, of which Britain affords a picture, or example. Others take the words in the sense of 'described in these lines'

336 *Dazzle*, excite admiration by their brilliancy. *Endear*, make Freedom dear to Britons To this word an object must be supplied in this manner but *dazzle* can be used in the above sense either transitively or intransitively. It must be noticed, however, that if an object is supplied here, it will not be the same as is supplied to *endear*. but 'the people,' or some similar phrase Some editors take *dazzle* to mean that the people have their sight confused by the brilliance of the "charms," and so do not perceive the dangers which Goldsmith goes on to describe

337. *Too blest were such*. Such charms, if unalloyed with the disadvantages subsequently mentioned, would be 'too blest' for this world, a state of happiness not to be expected by mortal man. Here *were* = would be, and *without alloy* implies a supposition. Others prefer to apply *blest* not to the charms, but to the people who enjoy them In this case *were such without alloy* expresses the condition: 'too blest, indeed, would the possessors of freedom be, if such charms were unalloyed.'

Alloy, properly a mixture of metals (e.g., brass is an alloy of copper and zinc) To mix inferior metals with gold or silver naturally decreases the value of the latter - hence the word is here used metaphorically for the admixture of disadvantages which detracts from the value of the blessings just described *Alloy* used to be derived from the French *a loi*, Latin *ad legem*, according to rule or law, the proportions of the metals used in coinage being fixed by law But Skeat now abandons this explanation; the verb *alloy* is really the Old French *aloier*, a form of *allier*, our *ally*, from Latin *ad*, to, and *ligare*, to bind to *alloy*, therefore, is to *ally* metals, to bind them together.

338. But they are not without alloy; for even freedom gives rise to certain evils which are harmful Men are always liable to evils of some kind, and a free state is no exception, freedom itself fosters the growth of certain ill

Fostered, nourished, encouraged. from A. S. *foster*, nourishment, from *foða*, food

339 That independence, *which* Britons value too highly.

340 *Keeps man from man.* Cf Goldsmith's remarks in *The Bee*, No 7—"Nothing is so uncommon among the English as that easy affability, that instant method of acquaintance, or that cheerfulness of disposition, which make in France the charm of every society. Yet in this gloomy reserve they seem to pride themselves, and think themselves less happy, if obliged to be more social. .. This cheerfulness, which is the characteristic of the French nation, in the eye of an Englishman passes almost for folly." See the note on line 241 Mr. Hamerton admits the external cheerfulness and amiability of the French, but he calls the belief that they are really the more sociable people of the two "one of the most prevalent popular errors. The truth is quite the contrary; the English associate together much more readily for purposes of business, of culture, and of pleasure, the force of fellowship is greater in England, and so is the feeling of subordination towards leaders. The error seems to have taken its origin in the outwardly repellent manners of the English towards persons whom they do not know. But towards all whom they consider well bred and belonging to their own class, they exhibit a degree of sociability which far exceeds that of the French. .. With all his apparent openness and frankness the Frenchman fences his life round in his own way. People say that 'the Englishman's house is his castle,' if so, the Frenchman's house may be described as his armoured turret. . . It is astonishing, to an Englishman, how very much of French social intercourse is absolutely limited to the formal call between three and six in the afternoon — (*French and English*, pages 363-368). This judgment, by a thoroughly competent critic, should be borne in mind by the reader as he follows Goldsmith's exaggerations.

The social tie, bonds or links which hold different members of society together.

§41. *Self-dependent*, depending on themselves alone, and not on other members of their society. It was the ideal of many of the ancient philosophers to be *autarkês*, self-sufficient.

Lordlings A diminutive of lord. Each of these independent men is like a petty lord, ruling his own little domain. Skeat derives *lord* from A.S. *hlaf-weard*, loaf-ward, or loaf-keeper, i.e., master of the house.

Stand alone, are independent of each other.

§42. *All claims. unknown* Absolute construction.

That bind and sweeten life, that bind society together and make life pleasant. This statement is of course absurdly exaggerated as applied to the English in general; probably Goldsmith was carried away by his disgust at the political rivalries of his time.

§43. *The bonds of nature*, natural ties i.e., the fact of being inhabitants of one island. The first edition expressly stated this, by reading—"See, though by circling deeps together held."

Held qualifies *minds*.

§44. *Minds combat minds*, i.e., those who differ in their views contend with each other and are mutually repellent, so that union between them is impossible.

In this passage Goldsmith is undoubtedly referring to the political struggles of his own day, and more especially, perhaps, to the affair of Wilkes. George III had come to the throne in 1760 with the intention of freeing the royal prerogative from its control by the Whig party, and of destroying party government by restoring to the Crown its former freedom of action. Accordingly his chief adviser, Lord Bute, had by degrees excluded the Whig leaders, Pitt, Newcastle, etc., from power. Bute was excessively unpopular in England, and was attacked by a member of Parliament named Wilkes, who had started a paper called *The North Briton*. The Government arrested and imprisoned Wilkes, but the Courts upheld his privilege as a member of Parliament and released him. In the House of Commons, however, the Government party proved

too strong for him. his paper was ordered to be burnt by the common hangman, and he himself expelled from the House (1763). In spite of his popularity with the Opposition, Wilkes had to retire to France till 1768; when his election for Middlesex gave rise to fatal riots and a prolonged struggle

345 *Ferments*, political agitations, literally, that which causes fermentation (an effervescent chemical change such as yeast causes in dough, or in liquids containing sugar) Derived from the Latin *fervere*, to boil

Imprisoned, kept under restraint Some take it as a literal reference to the imprisonment of Wilkes

Factions, political parties - Latin *factio*, a doing, a taking sides, hence a faction, from *facere*, to do.

Roar, cry out angrily, demanding to be released from their restraints.

346 *Repressed ambition* of individuals, rather than parties *Repressed* means restrained, kept in check. *Ambition* is the Latin *ambitio*, a going round (from *ambire*, to go round), originally applied to a candidate's canvassing for votes, from which its transference to the metaphorical meaning was easy

He. This would naturally refer to *Ambition*, but that does not give a good meaning, what is ambition's shore? There seems, then, to be a vague reference to Britain, suggested by the context generally, and *round her shore* will mean 'all over the country'

347. *Over-wrought*, over-worked, exhausted.

The general system of society.

348 The metaphor is taken from a piece of machinery which when driven too fast breaks down altogether, or else catches fire through its wheels being heated by the excessive friction Similarly the English system of government will either break down and become unworkable, or else it will end in a revolution

Frenzy, fury, madness, through French *fievre*, from the Greek *phrenesis*, inflammation of the brain, from *phrên*, mind.

349. Nor is this the worst evil. *As*, in proportion as *Nature's ties decay* Cf. lines 342, 343

350. *Honour*, respect for those above us.

Sway, have weight or influence

351. *Fetition*, artificial; contrasted with the *natural* bonds previously spoken of. Instead of giving willing and loving obedience to their superiors, men come to obey them reluctantly, simply because they are richer, or because the law ordains it, in this way the bonds which hold society together are the artificial ones of wealth and law. Cf. also *Tiear of Wakefield* (chapter XIX)—'The very laws also of this country may contribute to the accumulation of wealth, as when by their means the natural ties that bind the rich and poor together are broken, and it is ordained that the rich shall only marry with the rich, or when the learned are held unqualified to serve their country as counsellors, merely from a defect of opulence, and wealth is thus made the object of a wise man's ambition.'

352 *Still*, constantly gather strength, i.e., grow stronger and stronger.

Force unwilling aue, force men to respect them though it is with reluctance.

353 *Bow*s, in token of submission All the obedience that is given, is given to these things, not to talent and merit. *These*, i.e., wealth and law

354 *Talent*, ability The Greek *talanton* (Latin *talentum*) was originally a balance, hence a weight, and then a particular weight or sum of money. The metaphorical use of the word is due to one of Christ's parables, related in *St. Matthew*, XXII., 14-30—"The kingdom of heaven is as a man travelling into a far country, who called his own servants, and delivered unto them his goods. And unto one he gave five talents, to another two, and to another one, to every man according to his several ability, and straightway took his journey." The first two servants trade with the money, increase it, and are rewarded as 'good and faithful servants' on their lord's return: the third buries his talent and is punished for making no use

of it The *talents* in this parable were taken to represent the natural powers and faculties given us by God to use ; hence the present use of the term.

Sinks, becomes neglected, loses its influence

Weeps need not be taken absolutely literally, any more than in *Deserted Village*, line 103, "wretches, born to work and weep"

Unknown, in obscurity

355. *Time*, for a time, or the time, the article is omitted probably only for metrical reasons

Stripped qualifies *land* *Charms*, all that makes her attractive, *viz.*, courage, learning, patriotism, *etc.* ; *physical* charms, of course, would not be affected, and are not intended by the poet

356 *Scholars*, learned men (*School* is from the Greek *scholē*, leisure, then that in which leisure is employed ; hence, philosophical discussion, and then a place in which philosophy is taught, a school) The verb to which *the land* is subject, is *shall lie* in line 359

Nurse of arms, *i. e.*, of soldiers In *Deserted Village* line 416, Goldsmith calls Poetry the "nurse of every virtue."

357. *Noble stems*, families of noble descent *Stem* is properly the trunk of a tree (*A. S. stefn*), from which it is transferred to a race or family of people similarly we speak of a genealogical *tree*, the *branches* of a family, *etc.*

Transmit, hand on to their descendants

Patriot, used adjectivally, as in line 200 *Flame* is here used metaphorically for the pure and glowing passion of patriotism.

358 *Have toiled* for the good of their people and for fame, not to enrich themselves. This line originally ran—

"And monarchs toil, and poets pant for fame"

Wrote. Either "and where poets wrote for fame," or, more probably, *wrote* is to be taken with *have*, as if it were "*written*, the past tense for the past participle. Cf. Shakespeare, *Cymbeline*, III 3, 2—"My emperor hath wrote"—*Henry V.*, IV. 3, 2—"The king himself is rode to view their

battle ' Scott, *Last Minstrel*, 2, 221—' His look, at which the fellest fiends had shook '

I'm jame, and not for gain, qualifying both *told* and *wrote* So in *Deserted Village*, lines 409, 410, he speaks of Poetry as being—

" Unfit in these degenerate times of shame,
' To catch the heart, or strike for honest fame ' "

359 *One sink* A *sink* is a drain down which dirty water is poured, hence applied to a place where filth (literal or metaphorical) collects *One* implies that it is the same all over the country, the whole land forms one vast receptacle for avarice The same idea is enforced by *level*, i. e., unbroken, the same in all

Shakspeare speaks of the "sink of fear" —(*Henry V*, III, 5, 59), and a "sink of iniquity" is an expression which is often used

360 *Unhonoured die*, shall die without honour, the mass of the people being devoted to money-getting, and showing respect to nothing but wealth This explanation assumes that line 359 is not to be taken quite literally; there will be some exceptions to the general avarice, but such men will receive no honour. Others think that, to be logical, the scholars, soldiers and kings must be included in the "one sink of level avarice," these men, like the rest, will work only for the sake of gain, and therefore will cease to be worthy of honour

361 *Thus*, to be taken with *state*
Ills, disadvantages

362 *I mean* depends on *think*, 'think not that I mean.'
Court, try to gain the favour of *The great*, persons of high rank

363 *Ye powers of truth* i. e., powers that preside over truth. Mr Sankey refers to Pope, *Unfortunate Lady*, lines 11, 12—

" Why bade ye else, ye powers, her soul aspire
Above the vulgar flight of low desire " '
which seems to have suggested Goldsmith's couplet.

aspice, try to reach what is great and noble (Latin *ad*, towards, *spuare*, to breathe) For this couplet there originally stood the following—

"Perish the wish, for only satisfied,

Above then pomps I hold my ragged pride

Mr Forster (1, 375) suggests that as Goldsmith became better known in the fashionable world, he grew ashamed of such an admission as *ragged*. "Words quietly vanished, here and there, that had spoken too plainly of the sordid past. The rags went the way of the confession of poverty in the *Polite Learning*," and of those hints of humble habits which were common in the *Busy Body* and the *British Magazine*, but are found no longer in *Essays* by Mr. Goldsmith."

364. *The low desire*, viz., to 'flatter kings,' etc. *Divide* is the imperative. he appeals to the love of truth which inspires him to expel any desire to flatter.

365. The cruelty of a despot and the license of mob-rule are equally fatal to freedom, the rabble can be as tyrannical as the despot.

Taught to feel, that hast had to feel, i. e., to suffer from. For *taught* cf. note on "learned," line 135.

Alike, equally. Cf. *Citizen of the World*, Letter 50 (Globe edition, page 167)—"In such republics the people are slaves to laws of their own making, little less than in unmixed monarchies, where they are slaves to the will of one subject to frailties like themselves."

366. *Rabble*, the mob; so named from the noise they make, (cf. Old Dutch *rabbelen*, to chatter).

Tyrant's angry steel, the sword of angry tyrants; the adjective being transferred from the man to his weapon.

367. *Transitory*, soon passing away; hence, shortlived, frail (Latin *trans*, across, *ire*, to go.)

Undone destroyed, past participle of *undo*, where the prefix is not a mere negative, but indicates the reversal of an action, the annulling of what has been done. cf. *unbend*, *unlock*, *unfold*, etc. On the other hand in such a sentence as "we left undone those things that we ought to have

done," the prefix is simply a negative, and *undone* = not done

368. *By proud contempt* on the part of the "tyrant" on the "great"

Favour's fostering sun, i.e., the ultra-democratic measures already referred to as "the rabble's rage." The flower may be spoilt both by neglect and by excess of sunshine and attention

369 *Blooms*, blossoms; i.e., the advantages of true freedom

The changeful clime, literally uncertain, variable climate, i.e., the social and political changes which were taking place in England. This is the object of *endure*

370. *Only*, to be taken immediately before 'to secure,' I wish to *repress* them (i.e., check their irregular development), only in order to make the possession of them more secure. The line may be a reminiscence of Young's "I would not damp, but to secure, thy joys,"—(*Night Thoughts*, I) *Secure* Supply 'them.'

371 *Just*, correct

Soil, land. (Through Old French *soel*, the threshold of a door, from Latin *solea*, the sole of the foot, and afterwards 'ground,' by confusion with *solum*, the ground.)

372. Cf. *Vicar of Wakefield*, (chapter XIX.)—"The Levellers tried to erect themselves into a community, where all should be equally free. But, alas! it would never answer; for there were some among them stronger, and some more cunning than others, and these became masters of the rest; for as sure as your groom rides your horses, because he is a cunninger animal than they, so surely will the animal that is cunninger or stronger than he, sit upon his shoulders in turn." Some editors refer to Plato, who says (*Republic*, VI., page 499) that no states can hope to become perfect until rulers become philosophers, or philosophers rulers—an ideal which has not yet been reached. But the above quotation from the *Vicar* is in favour of taking 'those that think' in a more general sense. Those who can use nothing but their hands have always been led

by those who can use their brains as well, and though at the present day we hear much about the 'masses' taking control of the 'classes' the masses themselves must have men who can 'think' to lead them. It must be remembered that in Goldsmith's time the working classes did not enjoy anything like their present facilities for education: hence those that think' were practically the upper classes

373 The ideal of a free state is not the complete absence of restraints, but that they should be fairly apportioned amongst the different classes. Restraints there must be (line 370), but no class must be unfairly repressed, and none must be unfairly favoured

374 But, only not to get rid of loads altogether, but to make them fair.

375 *Should one order, etc.* if one class gains more than its proportion of power in the state

376 *Double*, used loosely for 'increased' The weight becomes too heavy for the supports, and crushes the latter

Cf *Vicar of Wakefield* (chapter XIX)—"This middle order of mankind alone is known to be the true preserver of Freedom, and may be called the People. Now it may happen that this middle order of mankind may lose all its influence in a state, and its voice be in a manner drowned in that of the rabble [cf line 366] .. In such a state all that the middle order has left is to preserve the prerogative and privileges of the one principal governor, with the most sacred circumspection [cf line 392]. For he divides the power of the rich and calls off the great from falling with tenfold weight on the middle order placed beneath them."

377. *How blind* Supply, 'are they who, etc.'

Truth Mr Dobson, in the Clarendon Press edition, reads *earth*, but this appears to be a misprint

378 *It, &c.*, the state of things which exists when a part aspires

a part, one class only.

Aspires, tries to gain more power ; not quite as in line 363.

379 *Not apt*, and is not disposed

Rise in arms, literally, take up arms, arm itself for battle. The meaning is explained by line 389, which shows that the 'arms' referred to are those of 'fear, pity, justice and indignation'

380 *Warms*, excites, the object is *it* ("my soul"), to be supplied

381. *Contending chiefs*, *i.e.*, the leaders of political parties. See note on line 344, the principal Whig leaders at this time were Pitt, Newcastle, and Rockingham, whilst Bute, Grenville and Fox were amongst then leading opponents.

Blockade, literally, besiege, hem in a town with troops or ships, especially the latter, hence, more generally, to beset, obstruct

The throne, *i.e.*, the king and his prerogatives

382. *Contracting*, limiting, narrowing. of line 184.

Regal, royal. Latin *regalis*, from *rex*, (genitive, *regis*) a king. With this passage compare *Vicar of Wakefield*, (chapter XIX.)—"It is the interest of the great, therefore, to diminish kingly power as much as possible, because whatever they take from that is naturally restored to themselves; and all they have to do in the state is to undermine the single tyrant, by which they resume their primeval authority."

To stretch their own, in order to increase their own power, to stretch, or extend, being the opposite of *contract*.

383. *A factious band* is equivalent to a faction (see line 345) *Factious* is also used in the sense of 'seditious, turbulent.'

384. *It* refers to the general state of things as defined by the last part of the line, "when they themselves are free" Cf line 378.

Themselves, they themselves, they alone. Cf. *Citizen of the World*, Letter 50, (Globe edition, page 168)—"As the Roman senators, by slow and imperceptible degrees,

became masters of the people yet still flattered them with a show of freedom, whilst themselves only were free so it is possible for a body of men, while they stand up for privileges, to grow into an exuberance of power themselves, and the public become actually dependent, while some of its individuals only govern.

385 *Wanton* is for *wantowen* or *wantogen*, from *Al S*, *van*, lacking, and the past participle of *teon*, to educate, train, *wanton*, therefore, meant untrained, hence unrestrained, and so overgrown, capricious, or licentious Milton (*Paradise Lost*, 1, 306) speaks of Eve's "wanton ringlets" (i. e., unconfined tresses of hair), and in *Paradise Lost*, 1, 629, of the "wanton growth" of branches (i. e., excessive); here the judge is called *wanton* because he is unrestrained by considerations of justice, and his decisions are capricious. Similarly in the *Deserted Village*, line 260, we have "the freaks of wanton wealth," i. e., the fanciful caprices of rich people.

As to the construction, 'when I behold' must be supplied to govern *draw, grind, rule, pillaged*.

Penal statutes, laws which threaten punishment (*Penal* is from the Latin *paena*, punishment *statute* from the Latin *statuere*, to determine, establish).

Draw, draw up, compose in proper legal form, it is implied that these new statutes became more and more severe. It is scarcely necessary to point out that the judges had no power to make new statutes, which could only be done by Parliament; and it is difficult to see why Goldsmith should have attacked them in this way, as on the whole the Bench were a credit to the country. They had considerable liberty of action in the matter of relieving criminals sentenced to execution, and this power they used freely on the side of mercy, when they were on circuit away from London. On the other hand they sometimes showed a certain subserviency to the Court-party. Cf. also Junius' *Letter to Lord Mansfield*, dated Nov. 14, 1770—'Instead of those certain, positive rules, by which the judgment of a court of law should invariably be determin-

ed, you have fondly introduced your own unsettled notions of equity and substantial justice '

386 *Grind* oppress, a metaphor from crushing wheat, etc., into meal

Rich men rule the law Cf. *Ticon of Wakefield* (chapter XLX., Globe edition, page 40)—"Wealth in all commercial states is found to accumulate And all such have hitherto in time become aristocratical" In the same chapter (page 41) he speaks of "turning our eyes to Holland, Genoa, or Venice, where the laws govern the poor, and the rich govern the law" In chapter XXVII (page 65)—"It is among the citizens of a refined community that penal laws, which are in the hands of the rich, are laid upon the poor. Government, while it grows older, seems to acquire the moroseness of age : and as if our property were become dearer in proportion as it increased—as if the more enormous our wealth the more extensive our fears—all our possessions are paled up with new edicts every day, and hung round with gibbets to scare every invader I cannot tell whether it is from the number of our penal laws or the licentiousness of our people, that this country should show more convicts in a year than half the countries in Europe united" He comes to the sensible conclusion that the best way to eradicate crimes is not by making punishments familiar, but formidable Even at the present time in England we hear complaints that offences against property (in which of course the rich are peculiarly interested) are treated with greater severity than offences against the person Lecky speaks of "the atrocity and almost grotesque absurdity of the English penal code in the last century." In 1770 the number of offences punishable with death was estimated at one hundred and sixty ! (See Lecky's *History*, VI., 245-250) It must also be remembered that the House of Commons then largely consisted of nominees of the Government or Court and those of various wealthy men, and did not in any real sense represent the people.

387 *Roum* wander (See note on line 73) This would naturally refer to the colonies in America, but it was in connection with *India* that the abuses of which Goldsmith is complaining chiefly occurred. In those days men were able to make large fortunes in India, which they often employed on their return home in purchasing seats in Parliament, an election being then merely a process of bribery and corruption. See the next note.

388. *Pillaged*, plundered (*Pillage* is from *pill* or *pcel*, to rob, an old verb formed from the French *piller*. Latin *pilare*. But this verb was much confused with another *pcel* to strip off the skin or bark partly derived from the Latin *pelle*, skin, partly from another *pilare*, to deprive of hair, from *pilus*, hair.) The *slaves* who are plundered are the natives of America or India; the *slaves at home* (i.e., in England) are the electors whose votes are at the disposal of their master. With regard to these "Nabobs," as they were called, Lecky writes—"The political importance which the Indian Nabobs obtained may have perhaps produced some exaggeration of their social weight, but it is impossible not to be struck with the great and baneful influence which was constantly ascribed to them. Chatham deplored the sudden influx of Asiatic wealth, which, not being 'the regular natural produce of labour and industry,' was bringing in its train Asiatic luxury as well as Asiatic principles of government. Voltaire, in a letter written about 1772, expressed his belief that Indian wealth had so corrupted England that she had now entered upon her period of decadence"—(*History*, VI, 150). It was in 1761 that Clive, on his return from India, "found himself in the House of Commons at the head of a body of dependants whose support must have been important to any administration"—(Macaulay). See the strong remarks which the same writer goes on to make about the nabobs in the essay on Clive.

389 *Justice*, i.e., the sense of justice.

Start, are roused into action, "rise in arms," as in line 379. This is the principal sentence to "when chiefs blockade" and "when I behold."

390 *Tear off reserve*, throw aside caution and the calmness of soul spoken of in line 379, they compel me to declare my real feelings

Bare my swelling heart, lay bare, expose to view, my indignant feelings. *Swelling* with rage

391-2. Till, grown half a patriot, half a coward (i.e., under the influence partly of patriotism, partly of fear), I look to the king to protect me from the growing power of the rich. I would rather have one sovereign than a number of tyrants. *Grown* qualifies *I*

392 *Petty*, small, i.e., the 'contending chiefs' of line 381. *Petty* is the French *petit*, small

To the throne. The sentiment of all this passage resembles what Dryden says in his *Epistle to his Kinsman*—

' A patriot both the king and country serves
Prerogative and privilege preserves,
Of each our laws the certain limit show,
One must not ebb, nor t' other overflow
Betwixt the prince and parliament we stand,
The barrier of the state on either hand,
May neither overflow, for then they drown the land
When both are full, they feed our bless'd abode "

Mr. Dobson quotes Churchill, *The Fancrell*, lines 363-4, and 369-70—

" Let not a Mob of Tyrants seize the helm,
Nor-titled upstarts league to rob the realm
Let us, some comfort in our griefs to bring,
Be slaves to one, and be that one a king "

Cf also *Vicar of Wakefield*, chapter XIX., (Globe edition, age 40)—

" 'The generality of mankind have unanimously created one king, whose election at once diminishes the number of tyrants, and puts tyranny at the greatest distance from the greatest number of people' " The Vicar concludes his speech thus, "I am then for, and would die for monarchy, sacred monarchy.. ..I have known many of the pretended champions for liberty in my time, yet do I not remember

one that was not in his heart and in his family a 'tyrant'—
(page 11)

393 *Curse with me*, join me in cursing

Baleful, disastrous, ruinous *Bale* is the A S *bealu*, evil

394 *Fust*. An adverb qualifying *struck*.

Ambition, ambitious men

Struck at, directed a blow at [Notice the phrases, *strike off*, meaning to print '*strike an attitude*'; *strike sail*, *z c*, lower them; *strike a balance*; *strike out*, to invent; *strike in*, to interrupt; *strike up*, begin to play (of music), '*strike home*, *z c*, give an effective blow, *etc*]

395 *In its source* 'The Crown is the 'fountain of honour,' *z c*, all titles, decorations, *etc*, are bestowed by the sovereign alone But these external 'honours' are a very different thing from that "sensibility of principle, that chastity of honour, which felt a stain like a wound" (Burke), with which Goldsmith seems to confuse them; and it is only this confusion which gives his argument any appearance of validity.

396 *Give*, caused; as in the phrase, 'to give a man to understand' *Wealth* then will be the direct object Others take it as the indirect object, *to sway* *force* being directly governed by *give*, *i c*, 'gave the swaying of the mind with double force (or the power to sway the mind) *to wealth*' With this we may compare the Scriptural phrase "give me to drink," and Virgil's "*dederatque comam diffundere ventis*," gave the winds to scatter her hair. But *dare*, to give, is also used in the sense of 'cause,' or 'make'

Double, increased, as in line 376 The check of honour being withdrawn, the desire of wealth exercises increased influence

397. In this and the following twenty lines we have the germ of the *Deserted Village*

Round the shore is equivalent to "all over the country."

Peopled, *z c*, thickly peopled, populous. Gray (*Ode on Spring*, line 23) speaks of "the peopled air"

398 *Wealth* may be coming into the country, but the peasants are being driven to emigrate, and 'a bold peas-

antry, when once destroyed, can never be supplied' — (*Deserted Village*, line 56).

Ore, (A S *os*, or *ar*, brass) properly metal in its natural, unrefined condition, but used poetically for metal in general, and especially gold. Cf *Deserted Village*, line 269—
 "Proud swells the tide with loads of freighted ore" Milton (*Lycidas*, 170) says of the sun—

"With new-spangled ore
 Flames in the forehead of the morning sky."

The political economy chiefly in vogue in Goldsmith's time held that only the precious metals constituted wealth; hence every effort was made to draw gold and silver into England, and to let as little as possible go out again

399 *But destruction haste, only hasten on destruction,*
i. e., result in speedier destruction British victories cost the lives of soldiers who were drawn from the labouring classes, they also increased the wealth of the country, of which Goldsmith is complaining so bitterly, and by acquiring new lands in America and elsewhere, gave an opening for emigration.

400 *Flaring tapers*, candles burning with an unsteady flame, through being in a draught of air

As, in proportion as The more rapidly the substance of the taper is consumed, the larger is the flame; but the light is unsteady, and soon comes to an end. The opposite idea, viz., protecting the taper from draughts and so making the most of it, is expressed in the *Deserted Village*, lines 87, 88—

"To husband out life's taper at the close,
 And keep the flame from wasting by repose"

401. *Opulence, wealth*, here personified

Her grandeur to maintain, in order to make a grand appearance; the rich must have splendid houses, parks, lakes, etc., which involves clearing away the inhabitants from large tracts of land

402 *In her train*, amongst her followers, so that "lead in her train" is equivalent to "followed by." (*Train* is from

French *vaincre* to draw, from Latin *vahūnare*, a late form of *trahere*.) Cf. *Deserted Village*, lines 63-4—

“Trade’s unfeeling train

Usurp the land and dispossess the swain”

Also lines 275-282—

‘The man of wealth and pride

‘Takes up a space that many poor supplied -

Space for his lake, his park’s extended bounds,

Space for his horses, equipage, and hounds,” etc

403. *Hamlets* small villages, or groups of cottages. *Hamlet* is a diminutive of the old French *hamel* (-el), in which the suffix -el is itself a diminutive, *ham* was an old German word, akin to our *home* (The construction is ‘Have we not seen opulence repose over fields where hamlets rose?’) Cf. *Deserted Village*, lines 65-6—

“Along the lawn, where scattered hamlets rose,
Unwieldy wealth and cumbrous pomp repose”

404. *Barren*, because much of the land is turned into pleasure-grounds, etc, and no longer cultivated. *Solitary*. Cf. *Deserted Village*, line 281—“His seat, where solitary sports are seen,” and lines 39-40—

“One only master grasps thy whole domain,
And half a tillage stints thy smiling plain.”

Repose, take its ease

405. *Pleasure’s lordly call*, the arbitrary command of the rich man who wishes to secure his own pleasures. For *lordly* in a bad sense compare Milton, *Samson Agonistes*, 1418—‘Lords are lordliest in their wine,’ i.e., most haughty and arrogant. *Pleasure* stands for “the man of pleasure,” or the “sons of pleasure,” as he calls them in *Deserted Village*, line 313

406. *Long-frequented*, inhabited for a long time; though to *frequent* means to visit frequently, rather than to inhabit (The verb is the Old French *frequenter*, from the Latin *frequentare*, from *frequens*, crowded, frequent) *Smiling*. Similarly he calls Auburn “sweet smiling village,” (*Deserted Village*, line 35).

407. *Beheld, i e.*, have we not beheld the son the sire, the matron and the maid forced from their homes?

Dutious, dutiful to his parents.

Decayed, impaired in health and strength, broken down by age an adjective qualifying *sue* Cf. *Deserted Village*, lines 371-4—"The good old sire the first prepared to go," etc.

408. *Matron*, a married woman Cf. *Deserted Village* lines 379-82—"With louder plants the mother spoke her woes," etc.

Blushing with shyness and modesty. Cf. *Deserted Village*, lines 375-8—

"His lovely daughter, lovelier in her tears,
The fond companion of his helpless years,
Silent went next, neglectful of her charms," etc.

409. *Forced from their home* Cf. *Deserted Village*, lines 299-300—

"While, scourged by famine, from the smiling land
The mournful peasant leads his humble band"

Melancholy train, band or company, in apposition to *son, sue, matron* and *maid* Cf. *Deserted Village*, line 401—"Downward they move, a melancholy band"

410. *To traverse*, cross, travel over; expressing the result of being forced from their homes *Climes*, regions

The western main, i e., the Atlantic. There are two words *main*, which Skeat says must be distinguished from each other *Main*, the substantive, is the A S *maegen*, strength, and is now obsolete except in a few phrases, *e g.*, 'with might and main' *Mam*, the adjective, meaning 'principal,' is the Latin *magnus*, great, *e. g.*, the main battle, mainsail, etc In some cases, however, *main* is the Icelandic *megin*, strength or chief, *e g.*, the main sea, for which *the main* is a common poetical contraction With this line cf. *Deserted Village*, lines 367-8—

"And wished in vain
For seats like these beyond the western main."

411 *Oswego* a river which flows through what is now the State of New York into Lake Ontario. The epithet *wild* probably refers to the nature of the country through which it flows, rather than to the character of the river itself. In the corresponding passage of the *Deserted Village* we have, 'Where *wild* Altama murmurs to their woe'—(line 344). On this river the English had established the Fort of Oswego. At Niagara, on the other hand, the French had a fort, against which the English had made an unsuccessful expedition in 1755. About the same time another force, under General Braddock, was destroyed by the French and their Indian allies on the Ohio (see Thackeray's *Virginians*); so that public attention in England had been drawn to this part of the world; which was then covered with forest, very difficult for troops to manœuvre in.

Sicamps, marshes. A word of Scandinavian origin, the Danish *scamp*, a sponge, apparently only introduced into English in the 17th century.

412. *Niagara*. The celebrated falls of the river Niagara are between Lake Erie and Lake Ontario, on the boundary line between Canada and the United States. (Notice that, as usually pronounced, the word has the accent on the second syllable; but in this line the rhythm requires it to be on the *third*.) The falls are about 160 feet high, and the volume of water swept over them is enormous, the roar being audible at a great distance. The name is an Indian word, said to mean "thunder of waters."

Stuns, deafens; the word, which is here applied only to the sense of hearing, sometimes means 'to render senseless' (A S *stunian* to make a noise).

413. *Eten non*, at the moment when I am writing, to be taken with "the pensive exile," etc., (line 419).

There, in America.

Pilgrim, wanderer, as in line 197.

414. *Tangled*, where the branches and undergrowth are interwoven, so as to make a passage difficult; the 'matted woods' of *Deserted Village*, line 349. Cf. Milton, *Comus*, 151—"The blind mazes of this tangled wood." In *Deserted*

Village, line 78, Goldsmith uses the present participle in the same sense, "tangling walks" (*Tangle* is a frequentative verb, meaning to keep twisting together like seaweed, from *tang*, a Scandinavian name for a kind of seaweed, also called in English, *tangle*)

Ways, paths

415 *Divided empire claim*, claim as large a share of the country as men do Cf *Deserted Village*, lines 352-5, where he mentions in particular, scorpions, rattlesnakes, and "crouching tigers"

416 *Brown Indian*, more commonly called *Red* The discoverers of America were under the impression at first that they had reached part of India, and accordingly gave the natives the name of *Indians*, which has clung to them ever since

Marks, apparently used intransitively in the sense of "aims:" of the word *marksman*, i.e., one who shoots well at a mark The line originally ran—"And the brown Indian takes a deadly aim"

Murderous, causing death, fatal; expressing the result, not merely the intention, and so indicating the Indian's skill Similarly we speak of "a murderous fire from the guns" Cf *Deserted Village*, 355-6—

"Where crouching tigers wait their hapless prey,
And savage men more murderous still than they"

Aim, in the literal sense of the pointing of a weapon at some object

417. *Giddy*, whirling round. Cf *Deserted Village*, line 357—"While oft in whirls the mad tornado flies" *Giddy* usually expresses the light-headedness produced by turning rapidly round or by other causes; but the original sense was 'mirthful,' from A. S. *gyddian*, to sing, be merry

Above qualifies *flies* adverbially

418. *Distressful*, causing distress in the hearer. The *yells* are the war-whoops of the Indians, perhaps, also, the cries of wild beasts Some take *distressful yells* to mean 'cries of distress,' i.e., not causing distress, but expressing it, the cries of the victims of man or beast. The first

explanation of the word may be illustrated by *I Henry VI*, I, 4, 126—"To ease your country of distressful war."

119 *Pensive*, thoughtful melancholy

Bending with, i. e., with the weight of, bowed down by.

420 Afraid to stay, and at the same time without the power to leave the country.

This line was written by Dr Johnson (see note on line 429) Notice the arrangement of the words in the two clauses—verb, adjective, adjective, verb—and the alliteration which assists the antithesis This arrangement is called *chiasmus* (a Greek word, meaning a placing cross-wise), cf. Pope. *Windsor Forest*, line 37—"See Pan with flocks, with fruits Pomona crowned"

Fearful, full of fear, afraid, not, as commonly, inspiring fear Cf. "Why are ye fearful, O ye of little faith,"—(*St Matthew VIII*, 26)

421 *Long*, lingering

Where, i. e., to where, he looks in the direction of England *England's glories* is practically equivalent to 'glorious England,' cf. line 286

422 This line merely means "and feels as I do" The exile of course, cannot know what the poet is thinking of at that moment in England, *lids*, therefore, must not be pressed. But both the poet and the exile in America have gone through somewhat similar experiences, and therefore their feelings are similar, they are both anxious about the decline of England

423 *Vain*, useless 'My weary search to find that bliss, etc., is very vain'

Weary, i. e., causing weariness (because endless); not, as more commonly, with the passive sense of *tired*: cf. line 6 He means that it is useless to try and find happiness in the physical features, wealth, constitution, etc., of a country.

124 *Centres in*, rests on, depends on.

The mind Cf. the words of Milton's Satan (*Paradise Lost*, I, 254)—

"The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven."

Goldsmith in *The Bee*, No 2. says. "Writers of every age have endeavoured to show that pleasure is in us, and not in the objects offered for our amusement. If the soul be happily disposed, everything becomes a subject of entertainment, and distress will almost want a name." Cf. also the passage quoted in the note on line 431

425 *Strayed from pleasure and repose*, wandered from my own home, where I might have enjoyed quiet and pleasure, without undertaking all this weary search.

426 'To seek blessings which can be obtained under every government, and which therefore I might have enjoyed without leaving England. Cf. Pope, *Essay on Man*, III 303-4—

' For forms of government let fools contest,
Whate'er is best administered is best,'

though Goldsmith's assertion is that it need not even be well administered, since in fact the nature of the government makes no difference to the happiness of the individual

427 *Reign, prevail*, as in line 299.

428 *Tyrant*, used as an adjective. In Old English often spelt *tuant*, because borrowed through the Old French *tyran* from the Greek *tyrannos* the Greek word originally meant merely an *absolute* ruler, and only gradually acquired its bad sense of cruel and oppressive government. (For the addition of *t*, compare *peasant* with French *pay-san* ancient with *ancien*.)

Re-tian, impose restraints on the liberty of the people; the object is omitted. Cf. note on line 365, for the meaning of *tyrant laws*

429 *Of all that, etc.* i. e., of all the *suffering* endured by men. These lines were written by Dr Johnson, who in 1783 at Boswell's request "marked with a pencil the lines which he had furnished, which are only line 420, and the concluding ten lines, except the last couplet but one. He added, 'These are all of which I can be sure'"—(Boswell, Morley's edition, II, 4).

130 How small is that part which depends on the power of laws or kings: the greater part of our sufferings depend on ourselves alone, and would be the same under any government, a bad one would not cause them, nor could a good one cure them

131 *Still, always*

Consigned, entrusted; qualifying us With the majority of our actions no king or law interferes; we are entrusted with full control over them. Some editors take the word as qualifying *felicity*. The difference of meaning is slight; our happiness is every where in our own hands

In the *Citizen of the World*, Letter 14, Goldsmith writes in a similar strain, e.g., (Globe edition, page 156)—'Every mind seems capable of entertaining a certain quantity of happiness, which no institutions can increase, no circumstances alter, and entirely independent of fortune

'(Satisfied ambition, or irreparable calamity, may produce transient sensations of pleasure or distress. But the soul at length subsides into the level of its usual tranquillity.' Again (page 158)—'Positive happiness is constitutional, and incapable of increase: misery is artificial, and generally proceeds from our folly. Philosophy can add to our happiness in no other manner but by diminishing our misery'

132 *Felicity, happiness* Latin *felicitas*, from *felix*, happy.

133 *Secret course*. It has been pointed out that Johnson was probably thinking of Horace, *Epistles*, I, 18, 103, "*secretum iter et fallentis semita vitæ*," the retired course and the path of an unnoticed life. *Secret*, therefore, is used in the sense of *secretum*, retired, out of the way (past participle of *secedere*, to separate, withdraw)

It may, of course, be objected that under a bad government there is no security that domestic joy will be left to its *secret course*: especially in times of religious persecution the home has been liable to be invaded by the ministers of tyranny.

134. A retired domestic life runs a smooth, unbroken course, like a quiet stream. The comparison of life to a

stream is a natural and common one, of Young (*Night Thought*, V)—'Life glides away, Lorenzo, like a brook' Such a life may be illustrated by the Vicar of Wakefield's description of his own (chapter I.)—"The year was spent in a moral or rural amusement; in visiting our rich neighbours and relieving such as were poor. We had no revolutions to fear, nor fatigues to undergo, all our adventures were by the fireside."

135. *Lifted*, ready for the blow

Axe, used for beheading. It has been pointed out that "Some the sharp axe, and some the painful wheel" occurs in Blackmore's *Nature of Man*, (1711)

The agonising wheel. This refers to the punishment of 'breaking on the wheel,' (cf. Pope, *Epistle to Arbuthnot*, line 308—"who breaks a butterfly upon a wheel?") The criminal was bound to the wheel, with his arms and legs spread out, and the bones were then broken with a club; he might be left to die in agony, or the executioner might be ordered (or bribed) to deal a blow on the body which would kill him. *Agonising* causing agony, or torture

136 *Luke's iron crown*. "Goldsmith, in the couplet which he inserted, mentions *Luke* as a person well known, and superficial readers have passed it over quite smoothly . . . The truth is that Goldsmith himself was in a mistake. In the *Respublica Hungarica* [Commonwealth of Hungary] there is an account of a desperate rebellion in the year 1514, headed by two brothers of the name of *Zeck*, George and Luke. When it was quelled, *George*, not *Luke*, was punished by his head being encircled with a red-hot iron crown. The same severity of torture was exercised on the Earl of Athol, one of the murderers of King James I of Scotland"—(Boswell, Morley's edition, II, 1). Boswell's explanation is itself not quite correct. The family name of the two brothers was *Dosa*, but they belonged to one of the native races of Transylvania, called *Zecklers*, and this name came to be substituted by mistake for their own in books of biography—(Forster's *Goldsmith*, I, 370). George Dosa, who had been proclaimed king by the re-

volted peasants, was made to sit on a red-hot throne, with a red-hot sceptre in his hand and a red-hot crown on his head. A vein was then opened, and he was compelled to drink his brother Luke's health in his own blood. Finally nine peasants, who had been starved for some days, were made to tear his flesh with their teeth. Luke Dosa and the other prisoners were impaled or burnt alive—(Morley, note on Boswell, ii., 5). Perhaps Goldsmith originally chose *Dosa*, for the sake of the alliteration with *Damians*, and then finding that neither *Dosa* nor *George* would suit the metre of the line, fell back upon *Luke*.

In Shakspeare's *Richard III*, IV., 1, 59, Anne of Gloucester exclaims—

“I would to God that the inclusive verge
Of golden metal that must round my brow
Were red-hot steel, to sear me to the brain”

Damians' bed of steel. On 5th January, 1757, Robert François Damiens (called Damien by Goldsmith and his contemporaries) stabbed Louis XV., king of France, as he was stepping into his carriage at Versailles. The wound was not dangerous, and the assassin allowed himself to be arrested quietly. He was then put to the torture in order to extract a confession of his motives. Incisions were made into the muscular parts of his legs, arms, and thighs, into which boiling oil was poured. Every refinement on cruelty that human invention could suggest was practised without effect. . . . Being conducted to the Conciergerie, an iron bed, which likewise served for a chair, was prepared for him, and to this he was fastened with chains. The torture was again applied, and a physician ordered to attend to see what degree of pain he could support. Nothing, however, was extorted. Finally, on March 28, he was conducted to the common place of execution, stripped naked, and fastened to the scaffold by iron gyres. One of his hands was then burnt in liquid flaming sulphur, his thighs, legs and arms were torn with red-hot pincers, boiling oil, melted lead, resin, and sulphur were poured into the wounds, tight ligatures tied round

his limbs, young and vigorous horses applied to the draft, and the unhappy criminal pulled with all their force for the space of an hour. At last the sinews at the joints were cut, the horses drew afresh, and after several pulls the unfortunate wretch expired"—(Smollett, *History of England*, IV., 121-6) It will be seen from this that Damiens actually had an iron bed; Goldsmith, however, asserted that by the 'bed of steel' he meant the rack. It is, of course, possible that he made this statement in forgetfulness, but Lorster is rather severe on those who are not "disposed to take the poet's meaning on the authority of his own explanation of it —(I, 371).

437 *Remote from power*, taking no part in politics
See note on line 1.

But rarely, only rarely = seldom. *Known* qualifies *axe*, *wheel*, *crown* and *bed*.

438 *Leave...all our own*, leave entirely within our own control. Yet, have there been no religious persecutions? Have not private men been dragged from their homes to torture and death, for venturing to differ from their rulers in matters of 'reason, faith and conscience'?"

Notice that the construction in this line resembles that of lines 79, 80. What leaves reason all our own is not the axe or wheel, as strict grammar would require, but their absence, the fact of their being seldom known. Cf. also line 269.

PARAPHRASE

It is with a slow step and heavy heart that I wander, far from my home and friends, but no matter what countries I visit, whether the Netherlands or northern Italy, Carinthia (where the stranger is refused even a night's lodging by the unmannerly peasants), or the vast deserted Campagna of Rome, my heart, at any rate, is always true to my brother, and each step only adds a link to the chain which binds me to my first and best friend. I pray that Heaven may reward him for all his goodness to me, and that his humble home may be guarded by angels. There he welcomes his friends by the fireside in the evening, when the day's work is done, thither the needy and suffering come for help, and no stranger is turned away. There the table is well furnished with simple fare, and the bright, healthy faces of the inmates sometimes show their enjoyment of a joke, sometimes their sympathy with the distressed, whilst they urge their guests to eat their fill, and learn by experience that the highest pleasure is the pleasure of doing good.

I, however, have no chance to partake of their pleasures, my life has been one of wandering, in the vain effort to secure that happiness which time after time only deceives me, like the mirage, or like the horizon retreats as I advance. And so I visit one land after another, without any companions and without a home of my own. At the present moment I am spending a little time in quiet reflection high up on a mountain-side amongst the Alps, whence I can look down upon the region where storms rage, as well as upon a wide extent of country with its lakes and woods, its cities and plains, its palaces and cottages. Such a display of natural beauties should teach men not to be ungrateful or discontented. Philosophers,

proud of their learning, may affect to despise those trivial blessings which form a large part of the happiness of ordinary men. but trifling as these things may be in themselves, they are of importance relatively to us, and so it shows true wisdom to take a sympathetic interest in whatever contributes to human happiness. Those wealthy and beautiful towns which I see glittering in the distance those plains with their rich crops the lakes covered with sailing-vessels, and the busy peasants at work on their farms, all contribute to my happiness, and enable me in one sense to enjoy all that the world produces, even though there is no spot of it which is my own. But just as the joy which a miser feels as he counts up his store and sees it steadily increasing, is mingled with sorrow that it is not larger still, so my enjoyment of the various gifts of Heaven to man is marred by the thought that, after all, the total amount of human happiness is but small; and I often wish that I could find some really happy spot, where my long wanderings might come to an end, and I might derive real satisfaction from the sight of the happiness of others.

Line 63 But so many and conflicting are the claims to possess this home of real happiness that it is difficult to know where to look for it. In spite of the extremes of their respective climates the inhabitants of the frozen north and of the tropics alike do not hesitate to lay claim to it, the former boasts of the supplies which he derives from the sea, and of the amusements with which he can while away the long evenings, the latter points with pious thankfulness to the rich products of his land, and the warmth which he enjoys. In fact, every patriot will place his own country in the first rank. But if we examine them with greater impartiality we shall probably find that all countries are about equally well off for the various forms of natural or artificial good. the absence of one advantage being compensated for by the presence of another. There is no land where hard work will not gain for man the various blessings derived from the natural world,

and the industrious can gain their living equally well in the rich valley of the Arno or amongst the rocks of Idra, which habit makes a comfortable home. Those advantages, again, which man can create for himself are numerous, but to some extent inconsistent with each other, as, for instance, wealth and liberty with contentment, and the spirit of commerce with that of honour. Accordingly each nation is apt to adopt some one ideal according to which it regulates its existence, to the exclusion of all other principles, the danger being that such a principle of happiness, if followed to excess, may give rise to its own special evils.

Line 99 But as a more searching test of the truth of these assertions let us apply them to the cases of the countries which I can see from this mountain-side, where I am resting like a lonely shrub, sighing with every gust of wind; it will be good for me to turn for a moment from my own troubles to those of other men. And first, stretching away to the Apennines on the south, I can see the lovely land of Italy, with its hillsides adorned by tier upon tier of woods, and with the venerable remains of antique temples showing here and there. Happy, indeed, would her people be, if the gifts of nature were all that men needed. Here may be seen all the fruit-trees and creeping-plants of the world the flowers which adorn tropical lands with an unending succession of bright hues, together with the sweet-scented spring blossoms of the north; all flourish in this congenial soil, without any labour from the cultivator, and from the surrounding sea are wafted cool and fragrant breezes.

But, alas, this people know of no pleasures but those of the senses, which are, after all, of small value, and amidst all this natural luxuriance, man has decayed. The Italian character displays many inconsistent features, poverty and a love of luxury, submissiveness and vanity, gravity and trifling, bigotry and untrustworthiness, are here combined: nor do they hesitate to meditate a fresh sin even before they have completed their formal penance.

for the past. Here too may be seen all those evils which are due to the loss of wealth. For not long ago, when this was a great commercial land, it was wealthy; once more splendid buildings arose, and the arts of painting and sculpture flourished. But commerce is fickle, and that of Italy was attracted to other lands; her power vanished, her population decayed and too late it was seen that what had seemed to be strength was really a sign of weakness and disease. Of her former magnificence some splendid fragments still remain, which seem enough to compensate the degenerate people for what they have lost. They amuse themselves with bloodless carnivals and pasteboard processions in honour of the saints or mistresses who are to be found everywhere. Such childish amusements are now sufficient for their childish minds. All the nobler desires have been crushed out of existence, and are replaced by sordid pleasures, with which they appear perfectly satisfied; just as you see a peasant building himself a shelter amid the ruins of imperial palaces, about the history of which he cares nothing; he wonders, in fact, that any man could ever have wanted so large a dwelling, and is quite contented with his own little hut.

Line 165 Let us turn now to Switzerland. Here a harder race of men has been produced by the bleakness of the climate and the barrenness of the soil, which renders severe labour a necessity. The Swiss mountains produce nothing but hardy soldiers the long winter checks the appearance of spring-flowers and thunderstorms take the place of gentle breezes.

Yet contentment can make even such a country dear to its people and alleviate the severity of its climate. The poverty of the peasant's cottage, and his scanty fare, are shared by all his neighbours, he is not made ashamed of the one by the sight of a neighbouring palace, nor disgusted with the other by the luxurious entertainments of some rich man. Accustomed to labour from his childhood, and knowing nothing of luxury, he lives contentedly, his desires are narrow, and so he adapts himself to the land he

inhabits After a short night's rest, he rises cheerfully, and sings as he makes his way through the bracing air. He spends the day in fishing patiently, or ploughing his farm on the mountain-side (so steep that it requires a bold heart to work there) or tracking wild beasts to their dens and killing them. Then when his day's work is over, he returns to the cottage of which he is master where he sits contentedly amongst his children before a cheerful fire, whilst his wife with honest pride arranges the well-cleaned dishes for the evening meal, and perhaps a wandering stranger, admitted for the night, entertains his hosts with travellers' tales.

Line 199 In this way the passion of patriotism is nourished in him by all the pleasures he enjoys, whilst even the hardships of his life make these pleasures seem all the dearer. Hence he is passionately attached to his cottage and his mountain, to which the torrent and the storm only make him cling the closer, just as a frightened child clings to its mother.

We see then that the inhabitants of a barren land must have but few wants, and so far as this tends to happiness, they are well off. Yet there are disadvantages. Since the satisfaction of each want is a source of pleasure, few wants mean few pleasures. Hence the Swiss know nothing of those pleasurable arts which satisfy the wants they themselves have excited; they cannot vary sensual enjoyments with more refined pleasures, such as make the whole body thrill with passion. Hardships do not crush them out of existence, but neither do strong emotions elevate them. Their life is a monotonous one, like a smouldering fire; and if ever they are raised to a momentary pitch of excitement, they apply themselves to unrestrained debauchery, until their senses are drowned in unconsciousness.

This want of refinement marks not only their pleasures, but also their moral qualities, in which no progress is to be seen from one generation to another. Their stubborn spirits know little of the finer feelings of love and friend-

ship, and though these mountaineers, like mountain-hawks, may possess daring and other stern virtues, those qualities which relieve the monotony of life in refined societies are compelled to seek a more congenial home elsewhere—as for instance in France, to which we will now turn

Line 240 Enjoying a pleasant climate and a life that is full of happiness and free from wearisome formalities, the French are not only well-satisfied with themselves, but readily allow themselves to be gratified by others. Even my scanty musical skill has brought out many a band of dancers under the cool, breezy shade of the elms on the banks of the Loire, and though the most skilful dancer might have been put to confusion by such bad music, these villagers, from the oldest to the youngest, would thank me for my efforts, and dance right through the time when they should have been resting. I have seen elderly matrons teaching their children, and even old men of sixty merrily showing their skill.

The life of such a people is free from care, and they can busy themselves with amusements. They know (as the Swiss do not) how to ingratiate themselves with each other, for their manners are regulated by the desire of esteem, whether as the reward of real or of supposed merit. Everywhere compliments are exchanged, and the desire of reputation is common to courtiers, soldiers and peasants. The compliments that a man pays to another, he receives himself from a third, and they may be reckoned happy, since they consider themselves to be so. But the source of their happiness is also the source of certain weaknesses. Those who care only for the commendation of others lose all self-reliance, and place all their happiness in another's keeping. To earn the praises of foolish and vulgar persons, men here often make a tawdry show, with a swaggering manner and an imitation of fine costume, or stint themselves throughout the year to have the satisfaction of astonishing their neighbours by the splendour of one entertainment. Self-approbation is no longer regarded, and men become the mere slaves of fashion,

Line 281. Let us now turn in imagination to yet another nation, the Dutch. Their country lies below sea-level, so that constant and patient toil is needed to protect it from the inroads of the sea by artificial embankments. I can picture to myself the gradual growth of such a dyke, stretching far into the sea and reclaiming a vast extent of land. An occasional wave reaches the top of the embankment but on the other side where the ocean once reigned, we now see canals and boats, fertile plains and busy market towns.

The necessity for this constant labour has implanted in the Dutch habits of industry, which in their turn have given rise to a desire of gain. Here then we see both the advantages and disadvantages of wealth; on the one hand every comfort and luxury that money can buy, on the other cunning and dishonesty, the poor sell themselves to do the bidding of the rich, and meekly submitting to the yoke of slavery, lead a dishonoured existence, only comparable to a stagnant lake, which not even a storm can rouse into life. Their ancestors, the Belgae, were men of a very different stamp; rude and poor, but impatient of any master and full of martial ardour. Very different, too are then British neighbours now.

Line 317. This leads me to turn my thoughts to that favoured island of the west, with its lovely pastures and sparkling streams, its balmy breezes and sweet songsters, where Nature knows no extremes. Its inhabitants acknowledge no authority but that of Reason, and venture to push their designs to the extremity of daring, regardless of conventional forms, their very bearing betrays their consciousness of superiority and their spirit. They are simple and natural, whilst from the highest to the lowest they know their rights as free men and claim them. Such are the results of the liberty which they prize so highly; but even liberty may have its evils. The bonds of society are weakened by this spirit of independence, which isolates men and does away with many things that render life more attractive. Hence arise bitter political struggles, some

fretting against their restraints, others seeking free scope for their ambition, until there seems some danger of the whole system of society being either brought to a stand-still or overwhelmed by revolutionary fury.

Moreover, the natural bonds of society are by degrees replaced by those which men only obey because they must do so. Wealth takes the place of ability and merit, and some day this land, once so famous for learning, patriotism and military prowess, may be given up to greed for gain, whilst those who have laboured in her service are left to die without that honour which alone they sought to win.

I do not hesitate to state the evils to which liberty may give rise, but this does not indicate servility to the great on my part: such a feeling I trust may never fill my breast, to the exclusion of a love of truth, and I pray that the changing conditions of life in Britain may never prove disastrous to true freedom, to which despotism is not more fatal than unrestrained mob-rule, just as both too much care and too little may ruin a delicate plant. My aim is to ensure the continuance of true freedom by checking the growth of license. That the labouring classes must submit to be governed by those of higher intellectual powers is the lesson of universal experience, which also teaches us that liberty consists in a fair apportioning of burdens between the two classes, so that neither may grow at the expense of the rest.

To think, therefore, that the increase of the power of a single class indicates liberty shows wilful blindness to the teaching of experience. For the most part, it is only the near approach of deadly peril that rouses me to take action; but at the present moment the royal prerogatives are being encroached upon by ambitious party-leaders, merely for their own benefit; factions hold up as their ideal of liberty the removal of wholesome checks upon themselves; the rich employ the law and the caprices of the judicial bench as a means of oppressing the poor, whose rights, moreover, they purchase for themselves with

the ill-gotten wealth they bring from abroad, 'all this fills me with indignation and fear for the future, until patriotism and alarm combine to make me appeal to the Crown as our only refuge from a multitude of petty despots

I me 393 You, my brother, will join me in expressing abhorrence of the blows which have been dealt against the royal prerogative and the fountain of honour. The power of wealth is now left in undisputed supremacy. Consequently we are witnessing in England an accumulation of wealth and a decay of population, the process is being actually hastened by her brilliant successes in various parts of the world, just as an expiring candle burns more brightly towards the end. In order that the wealthy may make a becoming show in their grand mansions, the country is being cleared of its villages and hamlets, the industrious and virtuous inhabitants of which are driven to sorrowfully emigrate across the Atlantic to the swampy forests of North America. There, perhaps, at this moment some of them are wandering amidst perils from wild beasts and savage Indians, amidst yells of fury and the blasts of a hurricane, though terrified at the thought of stopping there they are unable to leave, and look mournfully in the direction of their old home, whilst forebodings similar to mine fill their breasts.

✓ After all, it is useless to try to find amongst external circumstances that source of happiness which is supplied by the mind itself. Under every form of government happiness is possible; had I recognised this truth sooner, I might have spared myself much labour. For however tyrannical the government may be, it can only affect the private citizen to a very small extent, either for good or evil, his happiness is for the most part in his own hands, and he can lead, if he chooses, a peaceful life in the bosom of his own family. The risks of torture and death are reserved for those who meddle with public affairs; the citizen who is content to lead a quiet life may enjoy his faith and exercise his reason in peace.

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